

JEFFERSON MONTHLY

Hailed as a new national model for arts funding, the Oregon Cultural Trust struggles to avoid being stillborn during hard economic times

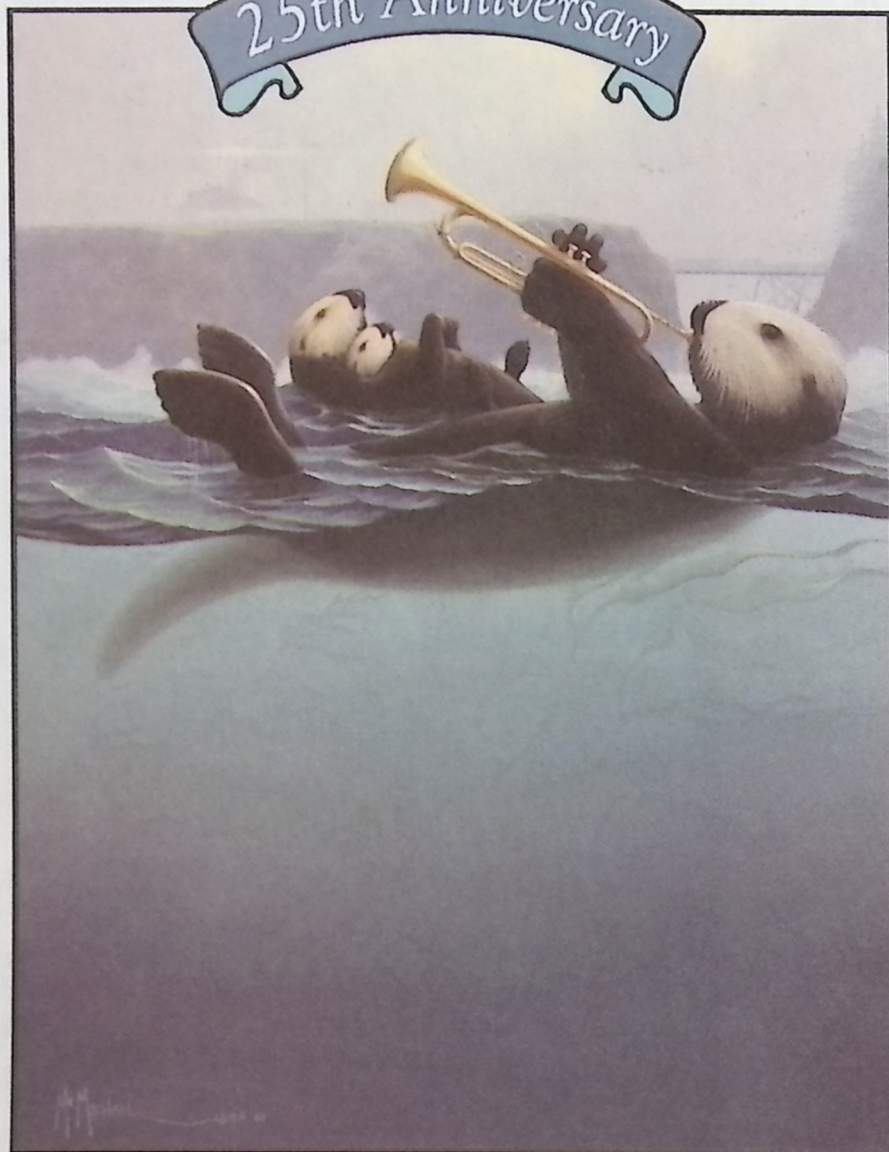
In Culture We Trust?



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Schedule of Events

Saturday, July 12

- 12:30 Bay Area Concert Band
FREE lunch-time concert,
Mingus Park, Coos Bay
8:00 Grooveyard, Cabaret Show
Rogers Zoo, North Bend

Tuesday, July 15

- 7:30 "An Evening in Song"
Molly Jo Bessey, soprano
Southwestern Performing
Arts Center

Thursday, July 17

- 7:30 Festival Chamber Players
Sprague Community
Theater, Bandon

Friday, July 18

- 12:30 FREE Oregon Coast
Lab Band, Shore Acres
State Park, Charleston
7:30 Festival Chamber Players
Southwestern Performing
Arts Center, Coos Bay

Saturday, July 19

- 10:00 FREE Lecture/Demonstration
for students of strings & piano
Sunset Hall Southwestern
Oregon Community College
7:30 Equal Temperament
Percussion Duo
Southwestern Performing
Arts Center

Sunday, July 20

- 2:00 Music Without Borders:
Gamelan Sari Pandhawa
OIMB Boathouse
Auditorium, Charleston

Tuesday, July 22

- 7:30 Festival Orchestra Concert I
Marshfield Auditorium

Thursday, July 24

- 7:30 Festival Orchestra Pops,
Marshfield Auditorium

Saturday, July 26

- 7:30 Festival Orchestra Concert II
Marshfield Auditorium

Oregon Coast Music Association

Festival office is in the Coos Art Museum
235 Anderson • P.O. Box 663
Coos Bay, Oregon 97420
phone/fax 541-267-0938
E-mail ocma@coosnet.com
website www.coosnet.com/music

JEFFERSON MONTHLY

JUNE 2003

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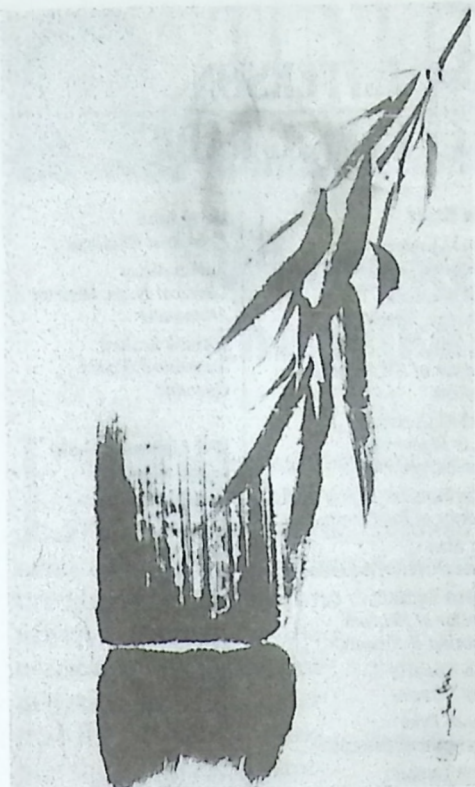
In 2001, the Oregon Legislature endorsed the creation of the Oregon Cultural Trust: a new statewide system for arts funding involving a creative combination of individual tax credits, regional and tribal cultural planning committees, organizational grants, a growing long-term endowment and other means. In only one month, \$1.7 million of donations were received through the tax credit program, and public enthusiasm remains high. Yet the program is in danger of being suspended before it fully begins. Eric Alan talks with the Oregon Cultural Trust's interim executive director, Ross McKeen, and with Lyn Godsey, executive director of the Arts Council of Southern Oregon, about the innovative program and its predicament in hard economic times.

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The Living Gallery in Ashland presents *Embracing the Dao*, new work by Fumiko Kimura. See Artscene, page 28.

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ON THE COVER

As defined by the Oregon Cultural Trust, the state's culture includes heritage and humanities as well as the arts. The OCT's innovative support for that culture is both bold and threatened. See Feature, page 8.

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Shasta Taiko performs with the On Ensemble at the Kenneth Ford Theater in Weed, and at the Historic Ashland Armory. See Artscene, page 28.



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Jefferson Public Radio welcomes your comments:

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 See page 20 for e-mail directory.





TUNED IN

Ronald Kramer

Who's Really Behind the Mike?

Listeners often misunderstand the genesis of underwriting announcements. Federal law has long required all radio and television stations to broadcast the identity of parties who have provided material support in the preparation or broadcast of programming in order that the public can interpret the messages presented vis-à-vis the potential parties in interest to that content. Thus, underwriting announcements are a requirement, rather than an option, for stations which receive financial assistance in support of programming.

As public radio has grown in popularity, its larger audience has attracted attention in two different ways. Businesses have increasingly been interested in helping underwrite popular programs because they recognize that these mandatory announcements then help connect them in listeners' minds with content that the public clearly values. While these on-air underwriting acknowledgments essentially provide institutional goodwill for them as opposed to product advertising, they have nevertheless become more attractive to underwriters as public radio's audience reach continues to expand.

Public radio's audience growth has also produced another result. Increasingly, parties with a particular political or intellectual (as opposed to commercial) interest have been attracted to public radio's burgeoning audiences and low-cost structure. Unlike commercial radio, public radio is not designed to generate more revenue than its operating expenses. As a result, reaching audiences is less expensive on public radio compared to commercial radio. Political forces have increasingly tried to figure out how to benefit from public radio opportunities. For example, in the 2000 presiden-

tial campaign, the LaRouche political machine utilized a previously unexploited loophole in Federal law that, in some circumstances, qualified them for air time on public radio for free political messages on

“

THE VAST MAJORITY OF OUR
LISTENERS EXPECT US TO
STAND ABOVE SUCH ATTEMPTS
AT MANIPULATION.

demand. Some stations around the nation did, indeed, broadcast these messages. No one ever intended for political parties to have unrestricted, on-demand access to public radio airwaves and, shortly after the election, Congress promptly closed that loophole. But the

LaRouche initiative demonstrated that political interests have been looking at ways of getting their messages onto public radio stations at little or no cost.

This is potentially a very dangerous situation because of another “loophole.” Organized political interests can, and have, established nonprofit organizations which are funded with significant tax-deductible cash infusions from wealthy partisans as opposed to being supported by many small donations. These organizations have no obligation to publicly disclose the identity of their major donors. Indeed, these organizations could conceivably be connected to national political parties and the public would have no way of knowing that. These organizations can then create news or information-type programs which are offered “free” to local public radio stations who are as ignorant of the producers' political connections and goals as are listeners. Because the funds supporting the creation of this programming are received by the producing non-profit organization, federal law doesn't really require disclosure of the donors' identity as part of the program content. If any on-air underwriting credit is included in the program, it might be in the form of “In-Step News is a production of the Center for the

Study of Motherhood and Apple Pie” rather than by telling you that the Center for the Study of Motherhood and Apple Pie is entirely funded by the National Association of Manufacturers or the Natural Law Party. Devotees of the sponsoring “center” can then seek to mobilize resources to “convince” individual public radio stations to schedule their program. After all, it's “free” so why not?

While some listeners might sympathize with such efforts depending upon the degree of alignment of their own political bent with that of these programs, they would be horrified if the same tactics were employed by forces on the opposite end of the political spectrum.

Public radio, however, stands in the middle of these efforts. Our job is NOT to become instruments for organized political forces. The vast majority of our listeners expect us to stand above such attempts at manipulation. Our job is to be both comprehensive and balanced in our presentation of news and information and to assure that those from whom we acquire programming are equally independent of organized political forces.

There are ways to try to close these loopholes. The Corporation for Public Broadcasting (CPB) could, for example, require that all the “Centers for the Study of Motherhood and Apple Pie” who are producing public radio programming for national distribution provide a formal report to public radio stations regarding their organizations' donor and political associations and that stations, as a condition of their eligibility for federal financial assistance through CPB have received, and reviewed, such reports for programs they have placed on their broadcast schedule. As this conversation might relate to formal political parties' associations with such programming, Congress might wish to include specific language governing full disclosure of those associations as part of federal campaign finance reform efforts.

These are no small matters. Ultimately, they involve a fight over public broadcasting's soul.

Public broadcasting belongs to the American people. We have an obligation to cover the world of politics while remaining apolitical. Public openness is our society's best assurance that those goals will be preserved. ■

Ronald Kramer is JPR's Executive Director.

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JEFFERSON ALMANAC

Diana Coogle

Lawn Mower

Two decades ago, having just planted a tiny lawn, I bought an old push mower at Mr. X's in Grants Pass. It was as heavy and hard to maneuver as the electric mower with which I had mowed the much larger lawn of my childhood home. (I used to memorize poetry as I mowed that lawn.) My new lawn mower with its already rusted handle squeaked and squeaked with every turn—for years—and though it did cut, any flowered tuft of grass would just bend under the blades and then spring back up. The mower was so hard to push that a handyman friend, watch-

ing me struggle to mow one day, offered to try to make it run more easily. In the end, he gave it back with a shrug and his advice: "Mow downhill."

When I hauled the lawn mower out for the first mowing this spring, I discovered a wonderful thing: it was broken! The wheels wouldn't turn; the blades wouldn't turn; nothing budged! And because I didn't have any WD40, now I would have to buy a new lawn mower.

I went to Fred Meyer and asked for a push mower. The salesman said, "Gas or electric?" and I said, no, I wanted the old-fashioned kind.

"Oh," he said, "you mean a real mower." This surprised me, since I assumed most people would call the motorized kind the real mower. My puzzlement vanished when I saw the word spelled out on the box: R-E-E-L, not R-E-A-L, though it was also, of course, R-E-A-L. As I stood in line at the check-out counter with my box containing my reel mower, people said, "That looks like work." They didn't know what they were talking about. This looked like ease.

And so it was. Mowing is now a piece of cake. When I used my mower for the first time, I found it so light I thought I could

mow with one hand if I wanted to, so I did. I thought I could probably pick up the whole mower to turn it around at the end of a row, if I wanted to, so I did. It turned so easily I thought it could turn on a dime, so I put a dime on the grass to test its maneuverability. I ran every-which-a-way over the lawn, cutting diagonals, verticals, tic-tac-toes, just because I could. I can mow

as fast as I can walk now. I could mow at a run if the lawn were big enough. If I were to memorize poetry as I mowed now, I would have to choose short poems. I can hear the chatter and whistle of birds in the woods has

replaced the squeak and the squeal as I work—I mean, as I walk over the grass with my reel mower. The handle isn't rusted white but substantial black; the blades are silver, set between black wheels, and it looks so stylish I feel grubby in my garden clothes as though I should put on my best straw hat and cute little shorts to mow the lawn these days. Then, as though I were pushing a baby buggy in the park or taking a dog for a stroll, I would mow my tiny little lawn in the wilderness. ■

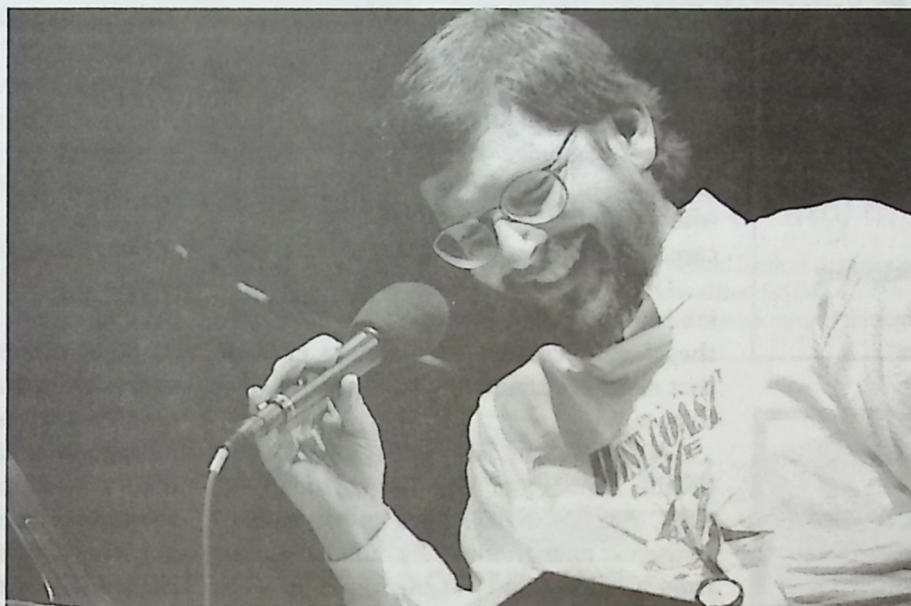
Diana Coogle's new book, *Living with All My Senses: 25 Years of Life on the Mountain*, is available for \$14 plus \$3 postage from Laughing Dog Press, Applegate, OR, 97530.



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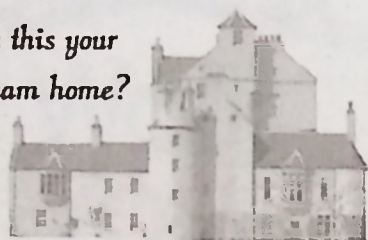
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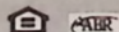
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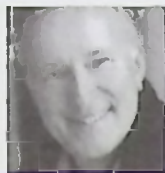
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Les AuCoin

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I'm for all for patriotism. But when it substitutes for clear-eyed, fact-based, even-handed reporting, it easily morphs into propaganda. Propaganda is to free thought what poison is to health care.

Our troops did their job brilliantly. But the war they fought created such violent mayhem that many are struggling to cope with what they saw.

A far different war was revealed to us by the Ministry of War Propaganda (e.g., CNN, Fox, MSNBC). "Our" war featured antiseptic animations that could have come from a video arcade. It incorporated whiz-bang logos, high-tech weapons demonstrations, heart tugging interviews with our troops, and breathless war narratives.

Little airtime went to a wounded Iraqi orphan, a pregnant woman who perished in the rubble of her home, or Iraqi corpses burned to a crisp in bombing raids. We saw no GI whose legs were blown off. No Marine atomized by a suicide bomb. No soldier who was disemboweled. No one wants these images in their living room. Yet they are the facts of combat.

Modern television news is strictly a business. It seldom looks for meaning or asks uncomfortable questions. It rarely searches for implications or helps us see ourselves as others see us. It lives by a crude equation, $(V=R)+(A)=P$. Viewers boost Ratings, which attracts Advertising, which spells Profits.

Once there was a bright line between the business offices of TV news organizations and their journalists. No more. Today,

corporatism creeps into what TV journalists report—and how they report it.

I jotted down phrases that Wolf Blitzer, Aaron Brown, and Paula Zahn used to hook and hold their audience on CNN. Their comments bring them no honor:

"You'll want to stay tuned for some scenes you're not likely to forget..."

"You don't get to see shots like that very often..."

"That's as dramatic as it gets..."

"Ahead, some of the most emotional scenes from the war..."

"That's just incredible technology... and no other country in the world has the ability to put that kind of technology together, Aaron..."

What's gone so terribly wrong from the golden days of Murrow, Severeid, and Cronkite? Simple. Today's corporate masters insist on serving up "news" as entertainment. Welcome to the "Infotainment" industry.

How does such an industry provide a democratic society the kind of information it requires to hold government responsible for wise decisions? That's worth considering now that we've begun to "temporarily" occupy a conquered Muslim nation in an age of globalized Islamic terror—and when our fate hinges on thousands of delicate and dangerous decisions by our government.


Even as you weigh this question, companies in the news business are rapidly consolidating their ownership of the information outlets on which you rely. In 1945 more than eighty per cent of US media outlets were independent. Today fewer than twenty giant corporations own eighty per cent of the total. Viacom Corporation alone owns the CBS network, 37 TV and cable

stations, 64 radio stations, 20 book-publishing houses, 17 movie studios, and 12 Internet news outlets. Rupert Murdoch, the king of the tabloids, is not far behind—and now he's bidding to stretch his empire into the U.S. satellite market with the purchase of DirecTV.

Never has the power to shape what we think resided in the hands of so few. Free speech isn't free if it can't be heard. One JPR viewer dismissed the problem by pointing out that never has there been so many outlets of information in America. But you could quadruple the number of outlets overnight and it would make little difference if they're owned by the same oligarchy.

Media concentration also increases the opportunity for manipulation of thought. Clear Channel Worldwide, Inc. is a Texas-based giant with a nationwide network of more than 1,200 radio stations. During the run-up to war, the company's stations organized supposedly neutral, hometown rallies across the country in support of George Bush's designs on Iraq.

Was it appropriate for a media company to use public airwaves to engineer—and then cover—pro-Bush rallies? Of course not, but friends will be friends. Two top Clear Channel executives gave hundreds of thousands of dollars to George Bush's gubernatorial and presidential campaigns.

Had enough? Well, you may have to swallow more. This month, the Federal Communications Commission (FCC) will consider loosening or removing the last remaining rules governing media concentration. The chair of the FCC is Michael Powell—Colin's son. He's yet another George Bush appointee. 

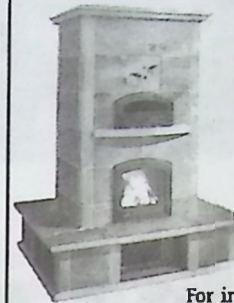
Les AuCoin is a retired, nine-term U.S. Congressman from Oregon. He is the Glenn L. Jackson Visiting Professor of Political Science and Business Ethics at Southern Oregon University.

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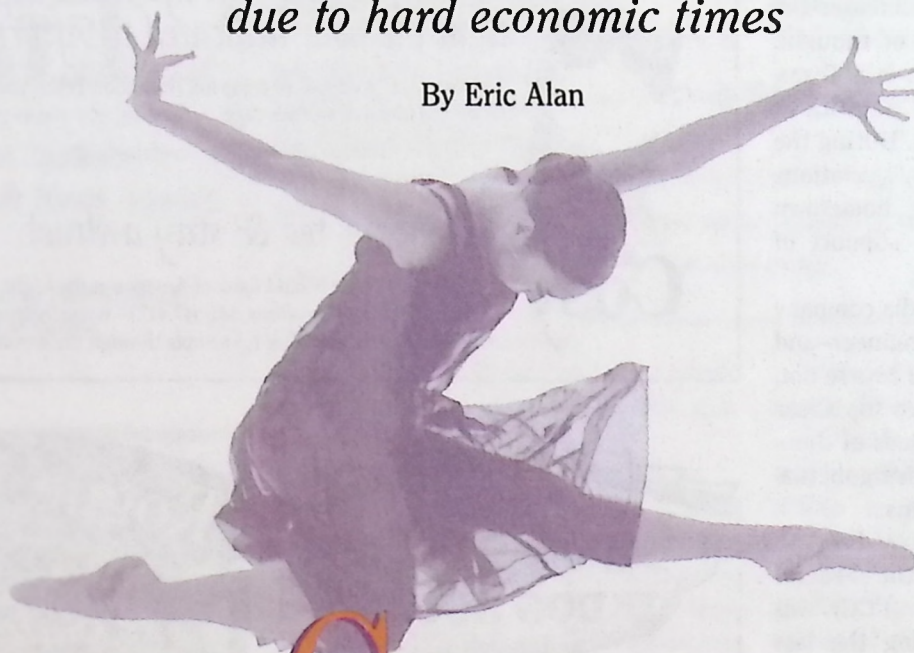


COVER STORY

In Culture We Trust?

Hailed as a new national model for arts funding, the innovative Oregon Cultural Trust struggles to keep from being stillborn due to hard economic times

By Eric Alan



THE MERE SHADOW
PRODUCED BY
THE UNCERTAINTY
HAS ALREADY
AFFECTED
THE PROGRAM.

Culture is as much a part of the modern infrastructure as the roads and communication technologies on which nearly all of us have come to depend. In fact, in an age when the heavy use of individual cars, the Internet and even the trusty old telephone have cut down on face-to-face human interaction, culture is one of the key threads holding the social fabric together. "Culture is our major way of connecting with each other, other than sports," says Lyn Godsey, executive director of the Arts Council of Southern Oregon (ACSO). "The place where people gather and share being human is at an arts event."

This human sharing, this culture, is much more far-reaching than just groups coming together to look at paintings or listen to a string quartet. As culture is defined in the context of the fledgling Oregon Cultural Trust, it encompasses not only the arts—it also includes cultural heritage and the humanities. In this vision, culture includes everything





from history (down to Grandma's recipes and the stories which tell their origin) to anthropology, design, historic landscapes, country western music, political science and linguistics. Whether monster truck rallies qualify as meaningful culture alongside opera and Native American storytelling traditions can be left to debate.

What is not under debate is that the Oregon Cultural Trust (OCT) is a visionary attempt to provide stable long-term funding for culture, in a way that no other state has ever before attempted. Approved enthusiastically by the Oregon Legislature in 2001, the OCT uses a complex system of tax credits, general fund seed money, grants, county and tribal planning committees, and even a special state license plate to create an organizational structure and funding for arts, heritage and humanities. Both funding and structure are unified statewide, yet primarily directed from the local grassroots level. Although the OCT's mechanisms are difficult to succinctly explain, they appear to set in motion effective plans for a growing long-term endowment and short-term community involvement and funding. And the Trust does not do so out of some ethereal sense of charity. Says Ross McKeen, interim executive director of the OCT, "Over the long term for the state of Oregon, we need to have economic growth, and we need to make investments to get that." In his view, an investment in the arts reaps a variety of measurable rewards, in economics and education: an increase in cultural tourism, supporting the third-largest industry in the state; more local jobs; a more creative, educated workforce; a better business climate. Although culture may not be viewed to be as fundamental as food or shelter, McKeen still sees it as essential. "Quality of life is really defined by all of those things: by education, by public safety, by the physical environment we're in, and by the cultural development around us. They really all go hand in hand."

The amount of state money needed to set OCT in steady motion is minor, on the grand scale of state finances. "In the past, we've termed it a rounding error," McKeen says. "The amount of money that is spent on culture under normal circumstances would be a rounding error in the budget." In other words, for example, the estimated five million in tax credits necessary for OCT's support in the next biennium could easily be less than the variance in any number of estimated state revenue

streams. Its cost pales to disappearance against that of many basic services. And in McKeen's view, the return is tenfold. "The way it gets leveraged in citizen involvement and economic development and the like far surpasses it [the cost]."

These are extraordinarily bad times economically in Oregon, however. High unemployment rates, an otherwise weak business climate, a massive shortfall in the state employees' retirement system, a feeble stock market and other factors leave nearly every essential program hurting and vulnerable to painful cuts. Basic social services—from health care for the elderly to education for the young—are suffering already, and seem destined to suffer more. Legislators are faced with excruciating, bitter choices; and it's no surprise that the OCT would not be spared under such circumstances. In fact, at the time of this writing, three bills are pending that would divert or suspend funding. One bill would suspend the OCT tax credit for individual donations, which helped launch the program last December. Another would divert money from a state property sale originally slated to benefit OCT, and instead return the money to the general fund. A third would suspend grants to cultural programs and projects through OCT until 2005.

Chief sponsor of the bills is caucus leader Senator Bev Clarno (R-Bend), an arts museum director whose enthusiasm for culture is unquestioned. Though she's a supporter of the OCT's eventual future, she put it quite bluntly on a recent appearance on *The Jefferson Exchange* (Jefferson Public Radio's talk show hosted by Jeff Golden). "Every day, in every Senator's office and House member's office, we are faced with people whose medicines are going to be taken away from them July first, and they're going to die. And when you have to make those kind of tough decisions, you have to decide some things that you don't really like to do."

No one, least of all Ross McKeen, would argue the legislature's decision if that is indeed the choice. He, like Lyn Godsey at ACSO and others passionately involved in the OCT, recognizes the staggering budgetary challenges and agonizing decisions elected officials must make. Still, he doesn't see the issue as such a dire, clear-cut comparison, or the comparison as the only one available. He says, "There are a great many tax credits offered throughout the state for all kinds of reasons that aren't related





to medicine for sick people, or housing for seniors—whether it's a twenty-some million dollar tax credit for corporate polluters to encourage them to install pollution control equipment which they're legally obligated to install anyway; or what I understand to be hundreds of million dollars in tax benefits (not credits) that accrue to people who own second homes and claim the mortgage interest deduction." The many compromises that will need to be made—and the many projects that supporters will fight to save—indicate the likelihood of another acrimonious round of state budget fights in the coming months.

For the moment, in face of uncertainty, better for OCT activists to focus on what has already successfully happened, and what still can, before becoming lost in the "what ifs" of a potentially stillborn program. And what has happened has already been significant. On the financial level, the initial period during which individual citizens could donate to the Oregon Cultural Trust and receive tax credits as a result—December, 2002—netted \$1.7 million in donations, despite a very short time to get publicity out regarding the program. Statewide, McKeen says the donations came in regionally in ways which were not surprising: particular strength from Portland, the Willamette Valley, and Ashland; followed by areas along the northern coast. Godsey, tracking southern Oregon donations through the Arts Council, notes another kind of giving pattern. She says those who took advantage of the tax credit opportunity were "people that donate more than a minimum" to the Arts Council or other non-profit cultural groups. "People who are philanthropic-minded anyway, beyond normal." With the tax credits now intended to be available throughout the full 2003 calendar year, and every year beyond, the OCT financial resources could make steady strides towards large-scale financial health if the program escapes the budget scythe. The money is intended to be distributed through county and tribal cultural coalitions created as part of the trust; through direct grants; and to cultural partners such as the Oregon Arts Commission, the Oregon Council for the Humanities, and the Oregon Historical Society. The money already given will be held in trust for eventual cultural use even if the program is suspended.

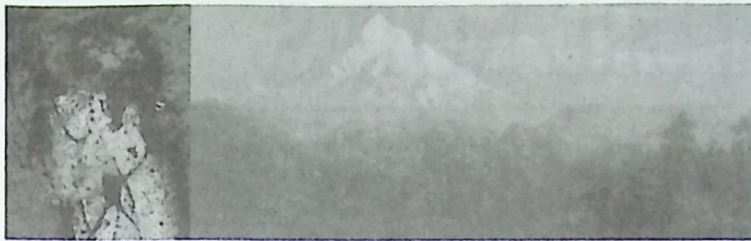
Money is only as valuable as the use to which it's put, though; and the primary value of the OCT thus far has been the community activity which it has stimulated. The creation of county and tribal cultural coalitions is a key part of the plan, and that has already happened in many regions across the state. In south-

"WE HAVEN'T WON
THE ARGUMENT YET
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GODSEY SAYS.

ern Oregon, such coalitions have formed in Jackson, Josephine, Douglas and Klamath counties, and also along the coast. The activity has varied in enthusiasm and speed. "Some of the counties in Oregon jumped in right away," Godsey reports. "Other counties were a little hesitant, largely because of the funding issue." She's most familiar with the Jackson and Josephine committees, with which she works directly. Both are extremely active and motivated. And, because of the broad definition of culture that the OCT has adopted, the process of drawing up a cultural plan within the coalition has resulted in a coming together across boundaries of arts, heritage and humanities. "It's probably the first time that these groups have ever come together at the same table," she enthuses. "It's absolutely wonderful." It's an opportunity for discussion in that context about what culture is important to citizens in each local region, and why, and how to use the OCT opportunity to further it. McKeen adds that the process isn't just happening in the traditional urban cultural centers, but in other areas as well. "The greatest conversations I have are with those people who are in rural communities that are having these meetings with local historians, local artists and county commissioners, and they're talking about their communities and what's important to them... They're really enthusiastic, and they're putting a lot of hope and faith into it."

The tribal involvement is an aspect with different enthusiasm and different challenges. The integration between disciplines may be new within the dominant culture; but it's a fundamental and traditional viewpoint within the Native cultures. McKeen notes, "They don't view a separation between art history or art heritage and humanities and daily life and economics and food... Cultural, spiritual and physical practice are linked already." Godsey notes how this is reflected even in the language of aesthetics. "At least in a lot of the tribes, they don't have a word for beauty, because everything is beautiful... Every object you make, you're working towards those aesthetic principles that we use the word beauty to describe." So the OCT's concept of unification might seem painfully obvious from within the Native cultural viewpoint. Still, that doesn't mean that its practical structures are so aligned with tribal ways. "They operate under sovereign governmental structures that are unique," McKeen observes. "County commissioners can pull together and organize a citizen-based cultural planning group more easily than the tribal authority can." Also, only federally recognized tribes are included in the OCT plan; and in southern Oregon, there are no federally recognized tribes, so the process of inclusion is further complicated. McKeen claims that in places where there are no recognized tribes, attempts are being made to include local tribal people in the discussions, anyway, "because that's an important part of the local culture."

The gain from the regional planning discussions will be invaluable, no matter the outcome of the current budget crisis.



However, the ultimate success of the program may hang in the balance of the current funding discussions. Not only that, but the mere shadow produced by the uncertainty has already affected the program. In an entirely different sense of the word, trust in the Trust has already been eroded. Both Godsey and McKeen have felt that reflected to them from the public. In speaking of the money already donated in December, Godsey reiterates that the cash will be properly utilized. "Part of that money is actually going to come back to us this year [for seed money to create regional cultural plans]. The rest of it is going to be put into that endowment, and the legislature isn't going to touch it. But people still look at me and go, are you sure about that? Is that what's really going to happen?" She says she's been at meetings where even the threat of a broken promise from the legislature about the OCT's launch is "a reaffirmation of all the negative they [OCT supporters] feel about the state of Oregon and the legislature. And these are people that care!" McKeen echoes the encounter with distrustful reactions in public. He says that when he assures people the donated money will not be taken away by the legislature, merely frozen at worst, "People still have the same reaction. They say, I didn't give that money to have it sitting in an account and not being used." The frustrations are already mounting, no matter how good the reasons legislators have for being forced to make undesirable cutbacks.

Leaving aside arguments for the moment about the relative priorities of culture and medicine, and whether or not the comparison is or isn't valid in this context, what will be the results to OCT if any or all of the three pending bills pass? Says McKeen, "Sen. Clarno made a good point [on *The Jefferson Exchange*] when she said by suspending it [OCT funding]... the advantage of that over eliminating it is, three years from now, when the economy is better and the state budget has more resources, we won't have to go through the arduous legislative process and the lobbying to get it back. It'll just reappear." Or will it? The trust issue surfaces again. McKeen recognizes that there could be new attacks on it by then, especially if the program has then been dormant for three years. All the start-up efforts will have to be repeated, with no general fund money for start-up costs the second time around, and with a much lower level of trust that the program will actually happen, resulting in potentially less volunteer energy and fewer financial donations.

McKeen particularly feels frustration at the possibilities of the suspension of funding because to him, it seems like an action which will help create a larger long-term crisis in the name of solving a smaller short-term one. "The budget challenges are real; there's no doubt about it... [But] it is part of a business cycle. And they will strip out so much of the investment that's been made to have a short-term fix that two, three years later won't have been necessary. To recover from that and put that [funding] back

in because we didn't think of the long term is going to be a real loss for the state." He recognizes that OCT is far from being alone in this predicament: "The same argument applies for education and everything else as well," he notes.

Organizations such as ACSO have always been publicly activist in their approach to this program and the arts; it's part of their role. "If I shut up," says Godsey, "people would wonder if I was doing my job." McKeen, on the other hand, operates in a more political environment in the state capital. He was advised until recently to adopt a quiet strategy and let the legislators make their decisions without his advocacy. That, however, has changed. "As that has failed," he says, "we are switching gears and making the case as actively as we can. We're beginning to communicate to our constituents what's going on, and asking them to begin to let their legislators know how they feel about the Trust and what it's accomplished." One complicating piece to this strategy is that it's not just the OCT funding which is threatened; it's cultural funding in general. The initial budget submitted by the legislature—probably revised by the time this is printed—eliminates all funding for the Oregon Arts Commission and the Oregon Historical Society, among other targeted organizations. Those in defense of culture's place in a constricted budget have to keep in mind the larger picture, and strategize without becoming too narrowly focused.

An even broader issue comes into focus when that larger picture is considered: that is, whether or not government has a role in supporting the arts. In the United States, the government has generally taken less of a role than in some other countries. Godsey says, "We've all heard those wonderful stories about countries in Europe that support their artists; and the master artists in Japan get life stipends." For whatever reasons, the American attitude towards culture tends to see it more as something which is a business or a charity. And it's a very, very hard business to make a living in, as innumerable struggling artists (and historians) can attest.

Despite that, people like Godsey and McKeen remain upbeat about the surrounding cultural climate, and the support for both culture in general and the OCT in particular. Being constantly surrounded by passionate arts supporters may affect their perspectives; unquestionably, though, there are large numbers of supporters to be surrounded by. Every individual is immersed in culture, after all, in one way or another. The arts, heritage and humanities touch everyone. "This has been embraced by a lot of Oregonians who are hopeful," McKeen notes. "And to keep up that vision and that hope is important."

The organizers and supporters of the OCT are committed to that vision, that hope. "We haven't won the argument yet that the arts are essential," Godsey says. "But I think we're getting closer." She adds, "It's beyond me to think of living in a state that does not support the arts." All those affected by budget cuts in Oregon—in whatever sector of society—hope that economics will not soon make them think the unthinkable. ■

More information about the Oregon Cultural Trust can be obtained online at www.culturaltrust.org. The OCT can also be reached at 136 State Capitol, Salem, OR 97310; (503)986-1530 (phone); (503)986-1616 (fax); or cultural.trust@state.or.us.

A Nature Notes

SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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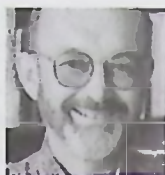
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NATURE NOTES

Frank Lang

Fennel

Years ago a gardening "friend" gave me a small plant, a member of the carrot family, which I sometimes called fennel, sometimes called anise. I was kind of into herbs at the time and pleased to get a plant that had a licorice-like smell and taste. The small plant thrived. It became a large plant. It flowered. Flowers attracted a host of insect pollinators. It produced fruits, lots of fruits. Each round little fruit, called a schizocarp by smarty-pants, split into two, one-seeded halves. Get it, Schizo ...carp? Each seed germinated and thrived. I soon had old

growth fennel. It soon became a pain in the anise. It grew in nearly every corner of my yard. It was everywhere.

I never really did anything with it except take an occasional licorice-like chew of finely divided leaves or a few fruits, and to constantly battle it to keep it under control. Imagine my delight on a recent trip to Italy to find fennel on the menu. Maybe I *could* do something with my fennel.

My first fennel dish was a fresh salad served at a ristorante in Rome. I didn't recognize it at first; it looked like thinly sliced bases of celery, but had a mild, delicate, licorice-like hint of flavor. My second fennel dish was cooked, sauteed or maybe steamed. Again there was that delicate flavor.

When I returned home I found fennel in the produce section of our local supermarcado and bought some. The stems looked kind of like my fennel plants except what was for sale had a bulb-like base made up of thick, sheathing leaf bases. I brought it home, sliced it up, steamed and ate it. Yumm.

My fennel doesn't have a bulbous base. Maybe I'm not growing it correctly. Mostly volunteers, they grow wherever they can find a place. Maybe the bulbous based ones were some sort of horticultural variety of fennel. Maybe smarty-pants should read a book. I did. Here is what I learned.


Fennel and anise are two different plants, although dummies often call fennel "anise," I suppose because of similar smell and flavor. It's that common name problem again.

True anise is also in the carrot family, but is a much smaller plant than fennel and has white flowers instead of yellow. It has no bulbous base, but its seeds are collected green for use as a spice and in the manu-

facture of a number of confections, candies, medicines, and beverages like ouzo. It is wrong to call plants with an anise odor "licorice scented." Licorice comes from a different compound in the roots of

a totally different plant in the pea family. I guess we are okay in calling the scent "licorice-like" since it does smell like licorice. But wait, it gets more complicated. Star anise is a plant in yet another family with the same oil as regular anise that is commonly used in commerce, as well.

Turns out my fennel, and the edible vegetable form, are just different varieties of the same species as I suspected. I suppose that it's also incorrect to refer to fennel as "anise-scented," like you shouldn't refer to anise as "licorice-scented." God, this is tedious. All this anise talk is making me anise retentive. Don't know about you, but I am just about anised out

One of my favorite books, Elizabeth Schneider's *Uncommon Fruits and Vegetables* has eight recipes featuring fennel. They range from sauteed fennel with lemon to fennel stuffed roast chicken. Hummm, Don't know about you, but I am getting hungry. See you later. 

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

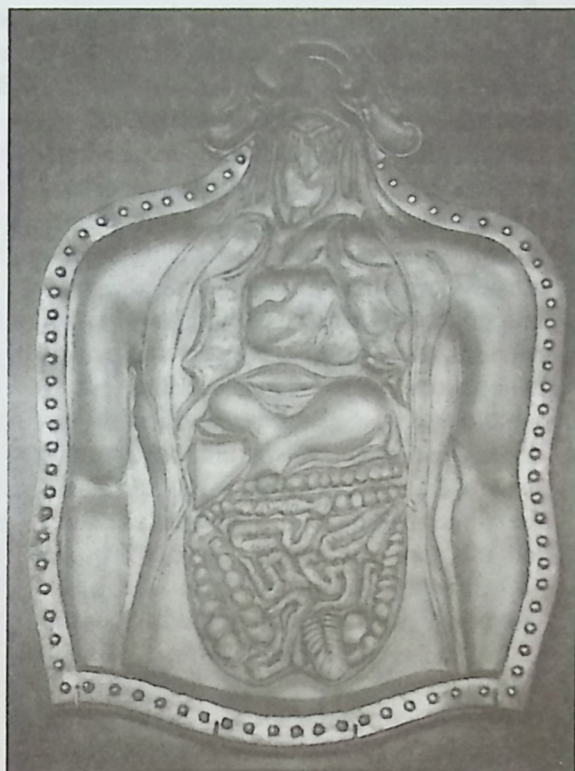
The Other Side of the Looking Glass

The *Other Side of the Looking Glass: The Glass Body and Its Metaphors* is an exhibition featuring ten studio glass artists from around the world, running through November 9, 2003 at Turtle Bay Exploration Park in Redding.

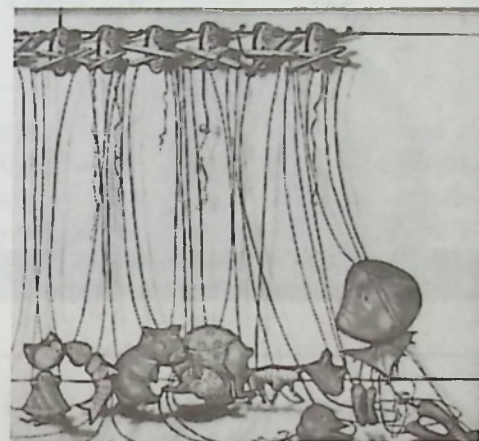
Studio glass has grown from aesthetically unremarkable beginnings in the 1960s to enter the new millennium realizing its rich potential. In this country, the medium was revived by artists from other branches of the arts after suffering decades of marginalization. Today, the work of its many outstanding practitioners dominates art and craft publications, and a handful of contemporary glass artists have gained international celebrity beyond the world of glass art. The practical skills themselves require years of work, but the very difficulty of glassmaking enriches its artistic potential. We can see the work of contemporary glass artists as we do all of the world's best art—in terms of its intellectual content and emotional impact, and how well the chosen medium conveys the artistic intent.

Glass is by nature beautiful, fascinating, and charged with meaning. Even commonplace objects such as windows and mirrors become mysterious when considered as barriers to an unreachable "other" side or world, one that may exist independently or be only a reflection of what we know. Susanne K. Frantz, former curator of twentieth-century glass at The Corning Museum of Glass, Corning, New York, and guest curator for the exhibition at Turtle Bay Exploration Park, explains that her exhibition is loosely inspired by Lewis Carroll's story of Alice, who crosses through the mirror into Wonderland to join the topsy-turvy society within the glass.

Like the body and the psyche, glass is simultaneously durable and vulnerable, flexible and brittle. It can be transparent or opaque, as heavy as stone or pulled into threads finer than a



LIKE THE BODY AND THE
PSYCHE, GLASS IS
SIMULTANEOUSLY DURABLE
AND VULNERABLE.
FLEXIBLE AND BRITTLE.




LEFT: "Viscera Votive," by Michael Rogers (glass and steel). ABOVE: "Puppets," by Judith Schaechter (stained glass and copper).

strand of hair. It can withstand tremendous pressure, but may be shattered by a sound. Glass can both clarify and distort, and can nurture tender new life or inflict deadly harm.

The ten artists in the exhibition were selected because their work examines the parallels between glass and the living being. The diminutive figures of German artist Gerhard Ribka combine glass with skirts of papier mâché. They are studies of what lies behind the worldly mask. Using cast glass with raku-fired ceramics, American Judy Hill's staring miniaturized self-portraits bring to mind the reflected gaze with its potential for self-examination and vanity. British artist Emma Woffenden reduces the figure to a shell reflecting upon itself and its origins. American Michael Rogers's human-size votives are exaggerated renderings of traditional devotional objects depicting afflicted organs and limbs. The blown glass components of Canadian Jocelyne Prince's "Blood Work" suggest the living cells and fluids that move within and pass through the translucent wall of skin. Swedish artist Anna Norberg's "There Is No Remembering Without Forgetting" was blown from a mold taken from

CONTINUED ON PAGE 15




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INSIDE THE BOX

Scott Dewing

One Nation, Under Surveillance

I hate driving, but like most Americans, I subject myself to vehicular vexing on a daily basis. I must confess that I don't pay as close attention as I should to the seemingly trivial traffic events happening around me. Probably like most people, I tend to be thinking about other things rather than concentrating on driving. Like the other day when I was driving to the grocery store and thinking about what I was going to write about in this month's column—when out of the blue I was cut off by a yellow Volkswagen van pulling out of a parking lot, causing me to slam on my brakes and break my train of thought. Usually an event like this would challenge the upper regions of my blood pressure, but this time the answer to what I would write about came in the form of a black bumper sticker plastered on the back of the van. It read: *One Nation, Under Surveillance*.

The black bumper sticker on the yellow van was a bright reminder that as technological advances make our society more digital, recorded and connected, the potential for slipping into an oppressive, dark Orwellian "Big Brother is Watching You" future increases as well. For those of you who haven't read George Orwell's novel, *1984*, I highly recommend it. In *1984*, the government is a dictatorship led by a man who goes simply by the name of "Big Brother." Pictures of Big Brother with the caption "Big Brother Is Watching You" are plastered all over the fictional country of Oceania. Big Brother keeps control of the people through propaganda, surveillance and brute force. (If this seems all too familiar it's because fiction has a habit of becoming reality, as was the case with Iraq under Saddam.) The government of Oceania keeps the people under constant surveillance with the use of "telescreens" (a kind of two-way television), hidden microphones and spies. In the novel, Orwell makes it

clear that technological advancements were the key to the ability of the government to maintain constant surveillance of its citizens:

"...in the past no government had the power to keep its citizens under constant surveillance. The invention of print, however, made it easier to manipulate public opinion, and the film and the radio carried the process further. With the development of television, and the technical advance which made it possible to receive and transmit simultaneously on the same instrument, private life came to an end. Every citizen, or at least every citizen important enough to be worth watching, could be kept for twenty-four hours a day under the eyes of the police...The possibility of enforcing not only complete obedience to the will of the State, but complete uniformity of opinion on all subjects, now existed for the first time."

The Internet and digital communications were not around when Orwell wrote *1984* in 1948. I think if they had, he would have included them in his list of technological advances that allowed for constant surveillance. But technology itself is not the real danger to our freedom and privacy. Technology isn't oppressive (though we like to think our computers are sometimes) nor is it, in and of itself, evil. Only people are oppressive and evil. Like anything else in this world, it is the applied use of technology that results in either good or evil. For example, airplanes are not, in and of themselves, evil. But as we painfully learned in the tragic events of 9/11, this technology put in the hands of the wrong kinds of people can result in incredible evil and destruction.

With all of this in mind, a recent headline in the *San Francisco Chronicle*

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grabbed my attention just as the black bumper sticker on the yellow van did. The headline was: *GOP Wants to Keep Anti-Terror Powers: Broad Spying Tools Would Become Permanent*

The article was about recent maneuvering by congressional Republicans and the Bush administration to make the Patriot Act permanent. Passed after the terrorist attacks of 9/11, the Patriot Act was a temporary act, set to expire in 2005, that greatly "expanded the government's power to use eavesdropping, surveillance, access to financial and computer records and other tools to track terrorist suspects."

Alexander Pope coined the phrase, "fools rush in where angels fear to tread." As we pass through these critical and trying times in our nation's young history, we need to be extremely careful that we do not allow technology to be used as a tool to give our government (or any government for that matter) too much control. If we do, we risk eroding the fragile foundation of freedom our country was built upon. Somewhere out there in the vast gray area of the national security vs. freedom debate, there is a line that, once crossed, will forever change the course of our nation's history. Although the Patriot Act and its accompanying governmental surveillance may seem a necessary measure at this point in time to protect ourselves from further terrorism, it is, nonetheless, a step toward that line. Conceptually, the Patriot Act, the formation of the Department of Homeland Security and the use of technology to spy on "suspected terrorists" seem necessary measures given the tragic events of 9/11. But at the same time, these recent developments fill me with an unsettling mixture of discomfort and fear. I'm not alone in this feeling. A recent Internet poll by the *Seattle Post Intelligencer* asked: "Do you think the federal government is going too far in demanding access to personal records in the name of fighting terrorism?" Out of the approximately 1,200 participants in the poll, 70% answered "Yes," 25% said "No" and 5% were "Not Sure."

History loves irony. Technology thrives on opportunity. The invisible hand of technology creates the opportunity for unfettered surveillance of American citizens and the possibility of this to spiral out of control and turn into something resembling the dystopia of Orwell's *1984*. (If Big Brother is watching you, who's watching Big Brother?) History will judge

whether or not our zeal to eradicate terrorism slowly morphs our own government into the very thing they claim to be protecting us from, transforming us from one nation under God, indivisible, with liberty and justice for all, to one nation under surveillance, invisible, with instability and suspicion for all. ■

Scott Dewing is a technology consultant, business owner and writer with a B.A. in Journalism from the University of Oregon. You can email him comments and/or questions regarding this column at scott@insidethebox.org. Archives of his columns are available at www.insidethebox.org.

SPOTLIGHT *From p. 13*

the artist's scalp and is covered with a forest of glass micro-pipettes. Its exploration of identity spans the physical processes of memory and cultural memories embedded in archaeological finds. Other works in the exhibition use glass to suggest spirit, mind, and emotions, including works from Polish artist Anna Skibska, American Judith Schaechter, German artist Sibylle Peretti and American Bonnie Biggs.

The Other Side of the Looking Glass: The Glass Body and Its Metaphors is a rare opportunity to consider the medium of

glass as a basis for ideas relevant to the entire spectrum of contemporary art. The exhibition will be accompanied by a full-color 62-page catalog with text by Susanne K. Frantz. ■

Turtle Bay Exploration Park is located at 800 Auditorium Drive, Redding CA 96001. For more information, visit www.turtlebay.org, e-mail info@turtlebay.org, or call 1-800-TURTLEBAY, or (530)243-8850.

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Pageant THE MUSICAL

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Whad'Ya Know?

All the News that Isn't

The US military occupation authority warns Iraqis about attempting to seize power in Iraq. They made the point that we are not "occupants;" we are "current residents" under postal regulations.

The US officially calls itself a "liberating force," which is not recognized under any existing conventions except the Republican.

Looting comes to an end as everything is stolen. Or, as Donald Rumsfeld says of ten thousand years of history trashed, "a few pots." Obviously did not have a liberal arts background. Should make them take a few electives at the Academy.

In other news, the Dixie Chicks get naked; I don't know what they're trying to prove but their point is well taken.

Madonna says Americans are too concerned with empty celebrity, looking good through any means possible including surgical, maintaining careers despite a chronic lack of talent, and completely missing the irony of their statements.

North Korea threatens to blow itself up—and this time they really mean it.

The American Airlines chief resigns, so ignore the cheery little message in the front of the flight magazine.

And, in the friendly skies, the first over-worked aging pilots take to the cockpits packing heat just as they're really miffed about their contracts, security, and alcohol checks. Have a pleasant flight . . .

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



ON THE SCENE

JPR Staff, Volunteers and Listeners


FUN(D) DRIVE

PHOTOS BY KATHY CAMPBELL

A strange thing has happened. As JPR's on-air fund drives have become shorter, they've also become *funnier*. Maybe it's hitting all the goals in eight days instead of sixteen, and the lighter spirit that gives everyone. Maybe it's the presence of an actual improv comedian on staff. Maybe it's just something in the basement water.

Whatever the cause, JPR's Spring Fund Drive was extremely successful, bringing in

over 1,000 new members and hitting all financial goals as well. We're still not sure why there was so much talk about goats and haiku, or what the "lizard dance" really looks like, but we do know that we had a good time and have deep gratitude for one of the most supportive listening audiences in the nation.

Behind the microphones, here are a few of the scenes we'll dare admit to. 



Eric Alan, Colleen Pyke, and News Director Liam Moriarty. "Goats are just funny," Liam insists later, shortly after claiming a herd of them were passing through the phone room. His haiku about goats eating his kilt has still not been verified as true.



Between air shifts, *First Concert* host Kurt Katzmar jumps in to answer pledge calls alongside volunteer Marie Kimokeo-Goes.



Music Director/*Open Air* host Eric Alan and *Folk Show* host Keri Green demonstrate proper professional headphone usage.



Classics & News listeners have no hope of keeping their wallets closed when Executive Director Ron Kramer gets behind the mike.

LEFT: Membership Coordinator Duane Whitcomb valiantly struggles to keep up with the flood of incoming pledge slips, between games of packing-foam Frisbee.



Program Director/*Open Air* host Eric Teel with Associate Director Paul Westhelle, who's always looking to give listeners a new perspective on fundraising.



Maria Kelly returns for a visit, while Joanie McGowan stylishly dresses for success on the drive's last day.



Phone volunteers Rodger White and Diana Coogle (also an on-air commentator and *Jefferson Monthly* columnist) cheerfully field donations, comments and questions.



PROGRAM GUIDE

At a Glance

Specials this month

Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ

Southern Oregon and northern California are known for their natural beauty and rich environmental diversity. Environmental news about this region and others can impact your life directly. Each Saturday at 10 a.m. NPR's *Living On Earth* seeks to inform, challenge and even entertain on issues about the natural world. Whether on a quest for the Amazon's mysterious Pink Dolphins or preserving the last roadless areas of Montana's Yaak Valley, guests share their passions and experiences on the weekly environmental program. Listen for *Living On Earth* with host Steve Curwood each Saturday.

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

Tune in every Sunday morning for *St. Paul Sunday* with host Bill McGlaughlin. This month Bill will present five programs featuring some of classical music's most compelling performers. June 1st it's Concertante, performing Brahms' Sextet in B Flat Major and Pyotr Tchaikovsky's Sextet in D Minor, Op. 70 ("Souvenir de Florence"). On June 8th he'll have The Chamber Music Society of Lincoln Center. And, on the 15th listen for Pieter Wispelwey on cello and Dejan Lazic on piano performing Zoltán Kodály's Sonata for Cello, Op. 8 and Chopin's Introduction and Grande Polonaise Brillante for Cello and Piano in C, Major, Op. 3. Plus Beethoven's Sonata for Cello and Piano in G Minor, Op. 5, No. 2. The final two programs include Hesperion XXI on June 22nd and The Ahn Trio on June 29. Listen Sunday mornings at 10 a.m. for both performance and conversation, giving you intimate access to how music is created at the highest level, all done with a great sense of exuberance and curiosity.

Volunteer Profile: Ani Costello

An alternative practitioner in the healing arts, Ani Costello has "commuted" between our region and western Europe for the past fifteen years. "Every time I return from abroad," she says, "I walk in the door, drop my bags, and turn the radio on. It's as habitual as getting a glass of water." This time, she also opened the *Jefferson Monthly* to find an ad seeking volunteers for the JPR newsroom, and decided to give to a cause with which she felt aligned. "I love words, and have a reverence for the conveyance of truth."

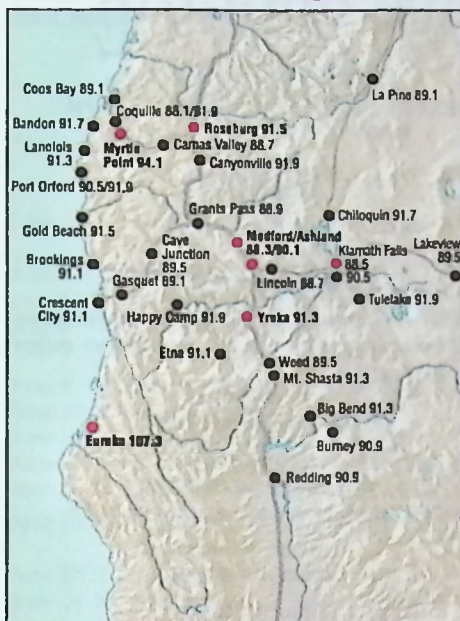
Although she expected to begin with the mundane, Ani has quickly become an integral part of the JPR news team, and has found excitement there. "I had no idea what I was walking into," she says, meaning it in a positive way. "It is extraordinary to be a contributing part of this ecosystem: a group of wonderfully talented, conscious, funny people who are all serving the same purpose—and fulfilling it. Who could ask for more in a day in the life?"



Rhythm & News

<p>Coos Bay 88.5 Roseburg 91.9 Port Orford 89.3 Grants Pass 97.7 Medford/Ashland 89.1 Cave Junction 90.9 Klamath Falls 90.9 Yreka 89.3 Callahan 89.1 Mt. Shasta 88.1 Redding 89.7</p> <p>● FM Transmitters provide extended regional service. ● FM Translators provide low-powered local service.</p>	<p>Stations</p> <p>KSMF 89.1 FM ASHLAND</p> <p>KSBA 88.5 FM COOS BAY</p> <p>KSKF 90.9 FM KLAMATH FALLS</p> <p>KNCA 89.7 FM BURNLEY/REDDING</p> <p>KNSQ 88.1 FM MT. SHASTA</p> <p>Translators</p> <p>CALLAHAN/ FT. JONES 89.1 FM</p> <p>CAVE JCT. 90.9 FM</p> <p>GRANTS PASS 97.7 FM</p> <p>PORT ORFORD 89.3 FM</p> <p>ROSEBURG 91.9 FM</p> <p>YREKA 89.3 FM</p>	<p>Monday through Friday</p> <p>5:00am Morning Edition 9:00am Open Air 3:00pm All Things Considered 5:30pm Jefferson Daily 6:00pm World Café 8:00pm Echoes 10:00pm Late Night Jazz with Bob Parlocha</p> <p>Saturday</p> <p>6:00am Weekend Edition 10:00am Living on Earth</p> <p>N CALIFORNIA STATIONS ONLY</p> <p>10:30am California Report</p> <p>11:00am Car Talk 12:00pm E-Town 1:00pm West Coast Live</p>	<p>3:00pm Afropop Worldwide 4:00pm World Beat Show 5:00pm All Things Considered 6:00pm American Rhythm 8:00pm Grateful Dead Hour 9:00pm The Retro Lounge 10:00pm Blues Show</p> <p>Sunday</p> <p>6:00am Weekend Edition 9:00am Marian McPartland's Piano Jazz 10:00am Jazz Sunday 2:00pm Rollin' the Blues 3:00pm Le Show 4:00pm New Dimensions 5:00pm All Things Considered 6:00pm Folk Show 9:00pm Thistle & Shamrock 10:00pm Music from the Hearts of Space 11:00pm Late Night Jazz with Bob Parlocha</p>
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CLASSICS & NEWS



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

Stations

KSOR 90.1 FM*
ASHLAND

*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

Translators

Monday through Friday

- 5:00am Morning Edition
- 7:00am First Concert
- 12:00pm NPR News
- 12:06pm Siskiyou Music Hall
- 4:00pm All Things Considered
- 4:30pm Jefferson Daily
- 5:00pm All Things Considered
- 7:00pm State Farm Music Hall

Saturday

- 6:00am Weekend Edition
- 8:00am First Concert
- 10:30am WFMT European Opera Series
- 2:00pm From the Top

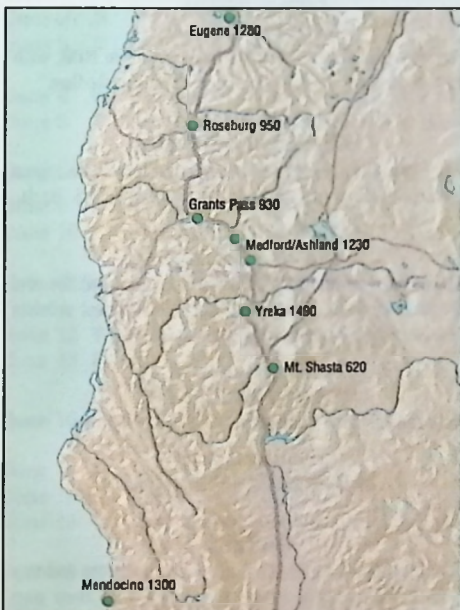
- 3:00pm Siskiyou Music Hall
- 4:00pm All Things Considered
- 5:00pm Common Ground
- 5:30pm On With the Show
- 7:00pm State Farm Music Hall

Sunday

- 6:00am Weekend Edition
- 9:00am Millennium of Music
- 10:00am St. Paul Sunday
- 11:00am Siskiyou Music Hall
- 2:00pm Indianapolis On the Air
- 3:00pm Car Talk
- 4:00pm All Things Considered
- 5:00pm To the Best of Our Knowledge
- 7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsmuir 91.3	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9		
Chiloquin 91.7	Happy Camp 91.9		

News & Information



- AM Transmitters provide extended regional service.

Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

Monday through Friday

- 5:00am BBC World Service
- 7:00am Diane Rehm Show
- 8:00am The Jefferson Exchange
- 10:00am Here and Now
- 11:00am Talk of the Nation
- 1:00pm To the Point
- 2:00pm The World
- 3:00pm Fresh Air with Terry Gross

KRVM EUGENE ONLY:

- 3:00pm The Tavis Smiley Show

- 4:00pm The Connection
- 6:00pm Fresh Air (repeat of 3pm broadcast)

KRVM EUGENE ONLY:

- 6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)

- 7:00pm As It Happens
- 8:00pm The Jefferson Exchange (repeat of 8am broadcast)
- 10:00pm BBC World Service

Saturday

- 5:00am BBC World Service
- 8:00am Sound Money

- 9:00am Studio 360
- 10:00am West Coast Live
- 12:00pm Whad'Ya Know
- 2:00pm This American Life
- 3:00pm A Prairie Home Companion
- 5:00pm TBA
- 6:00pm Fresh Air Weekend
- 7:00pm Tech Nation
- 8:00pm New Dimensions
- 9:00pm BBC World Service

Sunday

- 5:00am BBC World Service
- 8:00am To the Best of Our Knowledge
- 10:00am Studio 360
- 11:00am Sound Money
- 12:00pm Prairie Home Companion
- 2:00pm This American Life
- 3:00pm TBA

KRVM EUGENE ONLY:

- 3:00pm Le Show

- 4:00pm Zorba Paster on Your Health
- 5:00pm Healing Arts
- 6:00pm What's on Your Mind?
- 7:00pm The Parent's Journal
- 8:00pm People's Pharmacy
- 9:00pm BBC World Service

Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am

JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon

First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

NPR News

12:06pm-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

WFMT European Opera Series

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Siskiyou Music Hall

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

Common Ground

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00pm-3:00pm

Indianapolis On the Air

3:00pm-4:00pm

CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates June birthday

First Concert

- June 2 M Elgar*: Introduction and Allegro, Op. 47
 June 3 T Telemann: Partita in E^b major
 June 4 W Goetz: Three Easy Pieces for Violin
 June 5 T Schumann: *Papillons*, Op. 2
 June 6 F Khachaturian*: Dance Suite
 June 9 M Nielsen*: Wind Quintet in A, Op. 43
 June 10 T Ewazen: Pastorale and Dance
 June 11 W R. Strauss*: *Don Juan*, Op. 20
 June 12 T Bantock: Cello Sonata in F[#] minor
 June 13 F Chavez*: Suite for Double Quartet
 June 16 M Schumann: Overture, Scherzo and Finale, Op. 52
 June 17 T Stravinsky*: Octet
 June 18 W Mozart: *Masonic Funeral Music*, K.477
 June 19 T Poulenc: Concerto for Two Pianos
 June 20 F Kraus*: Sinfonia in D
 June 23 M Vaughn Williams: *Phantasy Quintet*
 June 24 T Rachmaninov: *Trio élégiaque* No. 1 in G minor
 June 25 W Schubert: *Lebensstürme*, D. 947
 June 26 T Kozeluh*: Concerto for Clarinet in E^b
 June 27 F Schwartzkopf: Overture for Trumpet and Strings
 June 30 M Benda*: Sinfonia No. 11 in F major

Sisklyou Music Hall

- June 2 M Elgar*: Cello Concerto in E minor
 June 3 T Raff: Symphony No. 3 in F, Op. 153 "*Im Walde*"
 June 4 W Enescu: Piano Quartet No. 2, Op. 30
 June 5 T Schumann*: String Quartet No. 3 in A (6/8)
 June 6 F Khachaturian*: Piano Concerto in D flat
 June 9 M Nielsen*: Symphony No. 4, Op. 29
 June 10 T Herzogenberg*: Piano Quartet in B flat, Op. 95
 June 11 W Strauss*: Concerto for Violin & Orchestra in Dm, Op. 8
 June 12 T Berlioz: *Harold in Italy*, Op. 16
 June 13 F Macfarren: Symphony No. 7 in C[#] minor
 June 16 M Grieg*: Violin Sonata in Cm, Op. 45 (6/15)
 June 17 T Stravinsky*: *The Firebird*
 June 18 W Pleyel*: Symphony in A
 June 19 T Dohnanyi: Concert piece for Cello & Orchestra, Op. 12
 June 20 F Faure: Sonata No. 1 in A, Op. 13
 June 23 M Reinecke*: Trio in A minor
 June 24 T Rautavaara: Symphony No. 7 "*Angel of Light*"
 June 25 W DaMotta: *Fantasia Dramatica*
 June 26 T Britten: Violin Concerto, Op. 15
 June 27 F Ries: Piano Quartet in E flat, Op. 17
 June 30 M Shostakovich: Piano Concerto No. 1 in C minor

HIGHLIGHTS**WFMT European Opera Series****June 7 • *Alcina* by Handel**

Conducted by: Nicholas McGegan

Cast: Yvonne Kenny, Wilke te Brummelstroete, Ewa Wolak, Cyndia Sieden, Susanne Ryden, Iain Paton, Andrew Foster-Williams.

June 14 • *Die Walkure* by Wagner

Conducted by: Zubin Mehta

Cast: Peter Sieffert, Waltraud Meier, Kurt Rydl, John Tomlinson, Gabriele Schnaut, Mihoko Fujimura, Sally du Randt, Irmgard Vilsmaier, Jennefer Trost, Ann-Katrin Naidu, Heike Grotzinger, Marita Knobel, Anne Pellekoorn.

June 21 • *La Damnation De Faust* by Berlioz

Conducted by: Antonio Pappano

Cast: Susan Graham, Jonas Kaufmann, Jose Van Dam, Henry Waddington

June 28 • *Fidelio* by Beethoven

Conducted by: Helmuth Rilling

Cast: Amanda Mace, Sibylla Rubens, Jonas Kaufmann, Dietrich Henschel, Markus Eiche, Franz-Josef Selig

Saint Paul Sunday**June 1 • Concertante**

Johannes Brahms: Sextet in B flat Major, Op. 1, -I. Allegro ma non troppo
 Pyotr Tchaikovsky: Sextet in d minor, Op. 70 ("Souvenir de Florence"), -I. Allegro con spirito
 -II. Adagio cantabile e con moto Moderato
 Johannes Brahms: Sextet in B flat Major, Op. 18, -III. Scherzo

June 8 • The Chamber Music Society of Lincoln Center

Aaron Jay Kernis: Trio in Red
 Johannes Brahms: Trio in a minor for clarinet, cello, and piano, Op. 114

June 15 • Pieter Wispelwey, cello; Dejan Lazic, piano

Zoltán Kodály: Sonata for Cello, Op. 8 (1915), -I. Allegro maestoso ma appassionata
 Frédéric Chopin: Introduction and Grande Polonaise Brillante for Cello and Piano in C, Major, Op. 3
 Ludwig van Beethoven: Sonata for Cello and Piano in g minor, Op. 5, No. 2, -I. Adagio sostenuto e espressivo, -II. Allegro molto piu tosto presto, -III. Rondo (Allegro)

June 22 • Hespèrion XXI

Diaspora Sefardí: "Roots and Memory"
 A program exploring the musical legacy of the Sephardic Diaspora.
 Andalucía: Saeta antigua; Alba; Si ay perdut mon saber (Ponç d'Ortafà); A la una yo nací; Ritual Improvisation; Axerico de quince años; Improvisation; La Guirnalda de Rosas

June 29 • Ahn Trio

Franz Joseph Haydn: Trio No. 45 in Eb major, Hob. XV:29
 John Musto: Piano Trio (1998), -II. Slowly, Allegro molto
 Kenji Bunch: Slow Movement
 Jim Morrison: Riders On The Storm

From the Top

June 7 • Host Christopher O'Riley will introduce audiences to young musicians whose talents have been nurtured at the Interlochen Center for the Arts, in Michigan's Upper Peninsula—the country's premier site for young musicians, dancers, actors, visual artists and writers to explore and develop their talents.

June 14 • *From the Top* heads to Rockport, ME to record a show Down East. A 14 year-old violinist plays her own Rondo for Violin. Also performing will be a young bassoon player performing Sonata for Bassoon and Piano by Tansman. Rounding out the show will be a stunning performance for piano, violin, and clarinet by the Bay Chamber Trio, formed at the Bay Chamber Music Festival in Rockport, ME.

June 21 • *From the Top* returns to Lincoln Center as guests of the New York Philharmonic. We'll hear a truly artful performance of Poulenc's Sonata for Clarinet featuring a teen from the New York City area. We'll hear a special performance of the much loved Adagio from the *Concierto de Aranjuez* featuring a 17-year-old guitarist and a young chamber orchestra, and we'll meet a brilliant 13-year-old flutist from outside Chicago. We'll also hear an original piece written by a young composer for her best friend, and we'll take a magical trip to the future to learn what artistic fate awaits Christopher O'Riley!

June 28 • *From the Top* visits the State Theatre in New Brunswick, NJ for a show that features special guest, soprano Dawn Upshaw.

TONIGHT YOU MIGHT HEAR OF THE NATIONAL BUDGET, INFLATION'S NEW DIGIT, EXAMPLES WITH WIDGETS, AND WHY PEOPLE FIDGET.

On All Things

Considered, we give radio listeners a considerably different view of the world. Because we not only look at the day's top issues and major events, but at life's foibles and fancies as well. All with a depth and clarity that's won us a legion of loyal listeners.

Tune into National Public Radio's *All Things Considered*. You'll find there's more to news than meets the eye.



FROM NATIONAL PUBLIC RADIO

iJPR



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

Rhythm & News Service

KSMF 89.1 FM ASHLAND CAVE JCT. 90.9 FM GRANTS PASS 97.7 FM	KSBA 88.5 FM COOS BAY PORT ORFORD 89.3 FM ROSEBURG 91.9 FM	KSKF 90.9 FM KLAMATH FALLS CALLAHAN/ FORT JONES 89.1 FM	KNCA 89.7 FM BURNLEY/REDDING	KNSQ 88.1 FM MT. SHASTA YREKA 89.3 FM
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MONDAY-FRIDAY

5:00am-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30pm-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am

Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm

E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm

The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am

The Blues Show

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

June 1 • Barbara Lea Remembers Singer Teddi King

Vocalist Barbara Lea joins McPartland to remember the late jazz singer Teddi King, who passed away a quarter of a century ago. King's wide range and sultry contralto voice made several of her songs, including "Mr. Wonderful," popular hits. Mildred Bailey, Billie Holiday and Sarah Vaughan were influential for King, though she always had her own style. Singer Barbara Lea and McPartland celebrate the music of their friend King, performing some of her favorites, "While We're Young" and "Baby, Won't You Please Come Home."

June 8 • Charles Wadsworth

Pianist Charles Wadsworth's name is synonymous with chamber music. He founded the Chamber Music Society of Lincoln Center and served as its artistic director and pianist for twenty years. He continues to direct chamber music at the Annual Spoleto USA Festival in Charleston, SC, and with a series on public radio. He joins McPartland to discuss the connections between jazz and classical music. Wadsworth plays and sings an obscure and humorous Irving Berlin tune, "Pack Up Your Sins and Go To the Devil," and a tune that describes Wadsworth perfectly: "A Sentimental Gentleman from Georgia."

June 15 • Eliane Elias

Interested in jazz from an early age, Brazilian-born

pianist Eliane Elias was especially fascinated by the work of Art Tatum and Bud Powell. Coupled with her lifelong interest in the music of her home country, Elias performed in local jazz and bossa nova clubs while completing her music studies. She settled in New York, and has been evolving as a composer, pianist and singer ever since. With a lightning-fast right hand and complete command of the keyboard, Elias can handle anything, from ballads to swing to bossa nova. She is one of the foremost interpreters of the work of fellow Brazilian Antonio Carlos Jobim, which is evident as she joins McPartland for a duet of "Wave."

June 22 • Pete Jolly

Pianist Pete Jolly has spent much of his career as a sought-after studio pianist. Through his studio work, Jolly is credited with helping to establish the West Coast bebop sound. He has led several of his own small groups and has continued his studio gigs, including work for television and film. On this *Piano Jazz* from 1986, Jolly's bebop style comes through on a swinging version of "You and the Night and the Music." McPartland joins in for a two piano version of "Oleo."

June 29 • Kendra Shank

From an unlikely background in visual arts and French literature at the University of Washington, Kendra Shank has been pursuing a successful singing career from Seattle to Paris to New York, where she is currently based. Her sensuous phrasing and crystal clear tone have earned praise from critics and fans alike. On this *Piano Jazz*, Shank's thoughtful yet emotional voice illuminates Jerome Kern's "Long Ago and Far Away." Shank also shows off her skills on the guitar, as she joins McPartland for "In the Days of Our Love."

New Dimensions

June 1 • Mystical Animals with Jean Houston

June 8 • A Galactic Adventure with Ken Crosswell

June 15 • Music, Magic & Mirrors with Ysaye Barnwell and Cristina Fleming

June 22 • Healing From The Inside Out with Harold McCoy

June 29 • How The World Sees America with Mark Hertsgaard

The Thistle & Shamrock

June 1 • The Clarsach

The small harp, or clarsach, is Scotland's oldest instrument, predating the bagpipes by six centuries. Its history goes back further than any other instrument with the people of Ireland, Brittany, Wales, and Galicia, and is our guiding force on this week's program. We follow Celtic connections of the small harp with music from Wendy Stewart, William Jackson, Maire Brennan, Crasdan, Alan Stivell, Milladoiro, and Kim Robertson.

June 8 • Boys of the Lough

The first of the full-time professional Celtic bands to arise on the international scene, Boys of the Lough now occupy a unique position of respect in the world of traditional music. They have completed well over fifty tours of the U.S. and their performances and recordings are spread over five decades. In the band since its early days, Dave Richardson joins Fiona Ritchie to talk about his life with the Boys—from contributing tunes to pub sessions in the '60s and the soundtrack for *Sex and the City* today.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

GRILLED SWEET PEA SOUP

(Makes 4 servings)

2 lb fresh green peas, shelled & washed
1 cup sweet potatoes, peeled & cubed
1 cup leek, chopped
¾ cup water
1 (10.5 oz) can vegetable or chicken broth
1 cup 1% milk
1 tbsp fresh lime juice
salt & pepper to taste
½ cup plain nonfat yogurt
2 tbsp fresh mint, finely chopped
fresh mint sprigs for garnish (optional)

In large saucepan, combine peas, sweet potatoes, leek, water and broth; bring to boil. Cover and reduce heat to medium; cook 20 minutes or until potatoes are tender.

In blender, process pea mixture until smooth. Transfer to large bowl. Stir in milk, lime juice, salt and pepper; cover and chill 2 hours. In small bowl, combine yogurt and mint; cover and chill 1 hour. Ladle soup into bowls, and top with yogurt/mint mixture. Garnish with mint sprigs, and serve.

June 15 • Beyond Borders

Fiona talks to fellow broadcasters to hear what most appeals to them about the emerging sounds in Celtic music.

June 22 • Dougie MacLean

The well-loved Scottish songwriter joins us to introduce some of his latest work and to debut his performance of a song by Frankie Miller, never before heard on radio. This performance is our "thank you" for all your years of listening, offered exclusively as a free download from our website (thistle.npr.org).

June 29 • Eileen Ivers

The sensational Irish American fiddler joins us and draws us into new worlds of Celtic music.

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KSYC AM 1490
YREKA

KMLJ AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

MONDAY-FRIDAY

5:00am-7:00am
BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am
The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am
The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.
Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm
To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm
The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm
Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm-4:00pm
The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm
The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm
Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm
The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm
The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm
BBC World Service

SATURDAYS

5:00am-8:00am
BBC World Service

8:00am-9:00am
Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am
Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm
Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm
This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
A Prairie Home Companion with Garrison Kellor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm
To be announced

6:00pm-7:00pm
Fresh Air Weekend

7:00pm-8:00pm
Tech Nation

8:00pm-9:00pm
New Dimensions

9:00pm-11:00pm
BBC World Service

SUNDAYS

5:00am-8:00am
BBC World Service

8:00am-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
Studio 360

11:00am-12:00pm
Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm
A Prairie Home Companion
Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life
Repeat of Saturday's broadcast.

3:00pm-4:00pm
To be announced

KRVM EUGENE ONLY:

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm
Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm
What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm
The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm
People's Pharmacy

9:00pm-11:00pm
BBC World Service

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Reedsport Winchester Bay
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Siskiyou Visitor's Bureau
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Norris Shoes
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Valley View Winery
Jacksonville, OR • (541) 899-8468

Art

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ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents William Shakespeare's *Romeo and Juliet* and *Antony and Cleopatra*, thru Nov. 2nd; the world premiere of *Daughters of the Revolution*, thru July 13th, and *Mothers Against*, thru June 27th, a new two-play cycle by David Edgar; *Present Laughter* by Noel Coward, thru Nov. 1st; and a world premiere translation of Henrik Ibsen's *Hedda Gabler*, thru Nov. 2nd. *Daughters* is a roller-coaster journey through the activism of the '60s and the pragmatism of the present. *Mothers Against* is an intimate family drama about the choice between values and victory. *Present Laughter* is a sophisticated comedy about insecure personalities in the theatrical world. *Hedda Gabler* is the story of a spirited woman who marries a scholar of limited imagination. Outdoor Elizabethan previews begin June 10th, and open on June 20th; these shows include *Richard II*, *Wild Oats* and *Midsummer Nights Dream*. 8 pm. Green Shows run before performances, free, June 10th-October 12th, at 7:15 pm. Theater tours offered from 10-11:45 am, Tues-Sun. Ashland (541)482-4331

◆ Oregon Cabaret Theatre presents *Pageant: The Musical*, which runs from June 13th-Sept. 1st, (previews June 11-12). Who will win the Glamouress Cosmetics annual beauty pageant: Miss Great Plains, Miss Bible Belt, Miss West Coast? The contestants and judges from the audience create the show. Weds-Mon., 8pm at 1st & Hargadine, Ashland. \$18-24. (541) 488-2902

◆ Actor's Theater presents *Woody Guthrie's American Song*, following the life of the rambling folk singer from the Dust Bowl to California to the New York Island, in over two dozen songs, for a unique view of a chapter in American history. May 29th thru July 6th. \$14 general/ \$12 seniors and students. Talent Ave. & Main St, Talent. (541) 535-5250.

◆ Living History Mysteries Productions presents *The Giddy Round*, a 1930s murder mystery. June 8th & 29th, 6-9pm. Audiences play detective in solving the mystery. Clue tours include local history and popular culture of the period: seances, swing dancing, limerick contests and more. A catered dinner and wines from a local winery are part of the experience. \$65 for dinner & show. Ashland Community Center, 59 Winburn Way, Ashland (541) 535-5397

Music

◆ The Britt Festivals open June 6th with Marcia Ball and Elvin Bishop; then Hootie and the Blowfish appear on June 7th, The Smothers Brothers on June 8th, Tracy Chapman on June 10th, An Evening with the Moody Blues on June 11th, An Evening of Conversation and Music with Vince Gill on June 12th, Chip Davis & Mannheim Steamroller on June 13th, the Django Reinhardt Festival on June 14th, Chris Isaak on June 19th, An Evening with the Dave Brubeck Quartet on June 20th, James Brown on June 21st, Old and In the Gray on June 27th, the Robert Cray Band on June 28th, and the Yellowjackets and Acoustic Alchemy on June



Sandy Miot's exhibit *It's All About Wax* is on display the Firehouse Gallery in Grants Pass.

29th. Call for ticket prices and times. The Britt Festivals Gardens and Amphitheater is located at the intersection of Fir and First Streets, Jacksonville. (800) 882-7488, (541) 773-6077 or visit www.brittfest.org

◆ Unity of Ashland presents Shasta Taiko of Mt. Shasta and the On Ensemble from Los

Angeles performing a concert of Taiko (Japanese drumming) on June 15th, 7:30pm. Lively choreography is combined with powerful, hypnotic rhythms, elements of jazz, electronic and original musical concepts. \$15. At the Historic Ashland Armory, 208 Oak Street in Ashland. (541) 488-0890, or visit www.unityinashland.org

◆ The American Band College presents its 15th annual concert on June 26th, featuring two bands composed of 200 band teachers and leaders from 48 states and several foreign countries. Soloist Gary Foster is a saxophone virtuoso who has recorded soundtracks for motion pictures, performed as a studio musician and is a visiting professor at the University of Missouri. 7:30 p.m. \$14 general /\$11 seniors /\$7 students. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org.

◆ The Palo Alto Chamber Orchestra under the direction of Benjamin Simon returns to the Oregon Shakespeare Festival's Elizabethan Stage for a concert on Mon., June 30 at 8:30pm. The program includes a recent work by Graham Fitkin entitled "Servant" as well as music of Bach, Haydn and Cimarosa. Peter Lemberg, oboist with the S.F. Opera Orchestra, is the featured soloist. Tickets are \$12.00 and \$8.00 (JPR Listeners' Guild, OSF members, students and seniors). (541)482-4331

Exhibits

◆ The Schneider Museum of Art presents an Exhibition by the Art Faculty at Southern Oregon University, thru June 14. Twenty full-time, adjunct and emeritus faculty members show their work in media including sculpture, paintings, drawings, prints, photographs, digital, and ceramics. \$2 donation. At Southern Oregon University, Ashland. (541) 552-6245

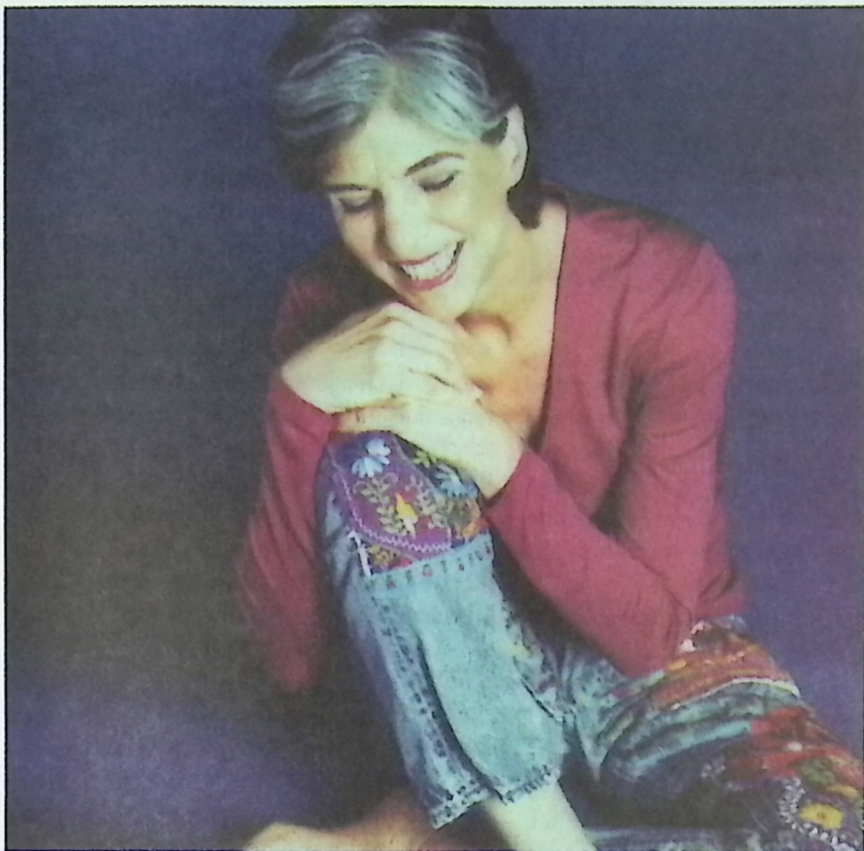
◆ The Southern Oregon Historical Society offers *Lasting Impressions: The Art and Life of Dorland Robinson*, the most extensive display of Jacksonville prodigy, Regina Dorland Robinson's artwork, including dozens of watercolors, oils, charcoal illustrations and portraits - all produced before her tragic suicide in 1917 at the age of 25. Thru 2003. Admission by donation. At the History Center, 106 N. Central, Medford. (541) 773-6536.

◆ The FireHouse Gallery presents *It's All About Wax* by Sandy Miot, and *Imagine That* by Sue Hadden. June 5-28. First Friday Art Reception on June 6th, 6-9 pm. At Rogue Community College, 214 SW Fourth Street,

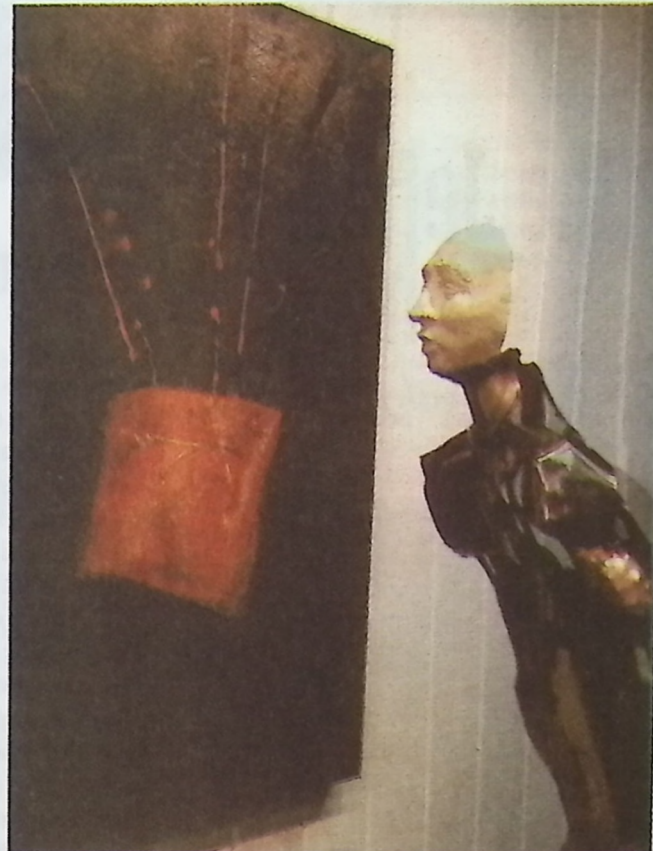
Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

June 15 is the deadline for the August issue.

For more information about arts events, listen to JPR's Calendar of the Arts



Marcia Ball opens this year's Britt Festivals in Jacksonville on June 6, along with Elvin Bishop.



The Scarlet Palette Art Gallery in Jacksonville features mixed media work by Dianne Erickson and sculpture by Janice Higgins.

Grants Pass, 956-7339 or 956-7489

◆ The Wiseman Gallery presents *Rogue Community College Art Student Exhibit*, thru June 11th. Students from the Redwood campus exhibit coursework from this year's art classes. At Rogue Community College 3345 Redwood Highway, Grants Pass. (541) 956-733

◆ The Davis and Cline Gallery exhibits *Intimate Visions*, with paintings by three painters. June 6th thru July 13th. 525 A Street, Ashland. (541) 482-2069

◆ Scarlet Palette Art Gallery features mixed media works by Dianne Erickson and sculpture by Janice Higgins, thru July 6th. Reception on June 8th, 1-4. In the historic Orth Building, 150 South Oregon Street in Jacksonville. (541) 899-1138

◆ The Living Gallery features *Embracing the Dao*, new work by Fumiko Kimura with gouaches, mixed-media collage, and sumi paintings thru June. Opening reception on June 6, 5-8 pm. 20 S. First Street, Ashland (541) 482-9795 www.thelivinggallery.com

Other

◆ The American Association of University Women sponsors the Eighth Annual spring Garden Tour, on Sunday, June 1st 1-5 pm. Quiet refuges, lush water features, rock gardens, meandering pathways and flowers create an invitation to commune with nature. \$10 adults/\$5 children at Paddington Station, Ashland. (541) 482-7181 www.aauwashland.homestead.com

◆ The Way Foundation presents a Fine Arts Day Camp at Earth Teach Park, June 16-20th.

Children can select classes from several disciplines: music, dance, movement, theater, and visual. 8:30-5 pm. \$250/week, discounts & scholarships available. Earth Teach is located on Dead Indian Memorial Road, Ashland. (541) 482-4572

ILLINOIS VALLEY

Music

◆ The annual Hatkapasuta River Celebration is a free, family-oriented event on June 24th celebrating the beginning of summer and the convergence of local culture along the banks of the Illinois River, where the East and West forks come together. Exhibits by local artists and crafters, natural history and environmental education displays, healing arts workshops, a Solstice parade, live music, hands-on art projects and demonstrations, many kids activities and great food. 10am to 8pm. Forks State Park located 1/2 mile south of Cave Junction, just off Redwood Highway (US 199).

◆ The Shining Stars Festival is one of southern Oregon's largest music festivals. A large blend of music, socially conscious workshops, an eclectic mix of arts, crafts, food booths, and activities for children and adults. This is an annual fundraiser for youth in the community. June 7-8th, 11 am-11 pm. \$15-35. At Mountain Meadows on White Schoolhouse Road, Cave Junction. (541) 592-2236

KLAMATH FALLS

Music

◆ The Ross Ragland Theater presents eight performances of Rodgers and Hammerstein's classic musical, *The King and I*, featuring a cast of almost sixty performers from the Klamath Basin. Opening on June 20th, then closing with two performances on June 28th. 7:30 pm, week-

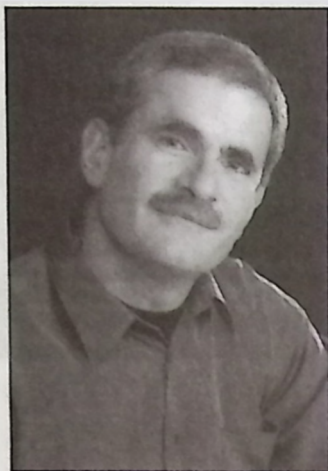
CONTINUED ON PAGE 31



Steven Albert's "To and From," oil and linen, at Davis and Cline Gallery in Ashland.

The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, and AM1300 in Mendocino. For the guest schedule see our web site at www.jeffexchange.org.

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RECORDINGS

Fred Flaxman

Movie Concertos

There are lots of concertos for piano and orchestra, of course. But there are also a number of mini-concertos written for piano, orchestra and... the movies! Most of these come from the 1940s, and most of them are written in the same romantic, Rachmaninov-like style.

Music was a part of movies even in the early days of silent films, when it was played by a pianist, organist or even a small orchestra to accompany the film. The basic purpose of movie background music is to heighten the emotional reaction to the scene. But film

FILM MUSIC SOMETIMES
ENJOYS ANOTHER LIFE,
BECOMING TRANSFORMED.

music sometimes enjoys another life, becoming transformed into foreground solo instrumental and orchestral music, including mini piano concertos which have gone on to become popular in the concert hall.

One of the earliest and most popular of the movie concertos was Richard Addinsell's "*Warsaw Concerto*," which played an important role in the 1941 English film, *Dangerous Moonlight*. Addinsell wrote many works for the stage and screen, but today he appears to be a one-hit composer, and the "*Warsaw Concerto*" is that hit.

An Élan Recording made in 1995 contains not only the "*Warsaw Concerto*," but also several of the other mini-concertos created especially for the movies. The CD is called *Piano in Hollywood: The Classic Movie Concertos*. The Fairfax Symphony Orchestra, pianist Santiago Rodriguez and conductor William Hudson are featured throughout the CD.

Piano in Hollywood also includes the "*Swedish Rhapsody*"; the "*Spellbound Concerto*"; the "*Cornish Rhapsody*"; the "*Piano Concerto*" from the 1947 film, *Night Song*, by Leith Stevens; Edward Ward's piano concerto from the 1943 film version of *Phantom of the Opera*; and

George Gershwin's "*New York Rhapsody*" from the forgotten 1931 film *Delicious*.

The "*Swedish Rhapsody*" by Charles Wildman is from the 1951 Swedish-French movie, *Gypsy Fury*. The film tells the tale of a nobleman who forsakes his royal life to marry a beautiful gypsy, played by Viveca Lindfors, in whose memory this compact disc is dedicated.

The "*Spellbound Concerto*" is from the 1945 movie *Spellbound*, which was directed by Alfred Hitchcock and produced by David O. Selznick. The music is by Miklos Rozsa. The movie

was nominated for Academy Awards for best picture, director, photography, supporting actor, and film score. The only winner was Miklos Rozsa for best film score.

The 1944 film, *Love Story*, is set in Cornwall, England during World War II. It is about a half-blind airman who falls in love with a pianist with heart problems. As Sam DiBonaventura wrote in his informative program notes accompanying the CD, the movie enjoyed an extended life beyond its initial tear-jerker period because of the beautiful "*Cornish Rhapsody*" by Hubert Bath.

The 1947 film, *Night Song*, features a mini piano concerto by Leith Stevens. The movie stars Dana Andrews and Merle Oberon. The musical high point is the appearance on screen of Arthur Rubinstein and Eugene Ormandy performing a piano concerto by the fictitious composer, played by Andrews, while his secret benefactress, played by Oberon, sits teary-eyed in the audience.

Edward Ward wrote part of a piano concerto for the 1943 film version of *Phantom of the Opera*. The film starred Claude Rains as Erique Claudin—the Phantom—a violinist-composer who writes a piano concerto. Ironically, this concerto proves to be the cause of his facial disfigurement. During a

struggle with a dishonest publisher to whom he had given the manuscript of the concerto, Claudin gets sprayed in the face with acid. He runs away in pain and accidentally falls into the surging waters of a canal, eventually surfacing in the catacomb-like Parisian underground.

In the climactic scene of the movie, none other than Franz Liszt is coaxed by the authorities into performing the concerto to draw the Phantom out of his hideaway. The Phantom, hearing his music, gives himself away by pounding out the piano part on his concert grand which he miraculously managed to transport to his cozy hideaway.

Christine, played by Susanna Foster, rudely interrupts the ecstasy of the concerto performance by removing the Phantom's mask. Anatole, played by Nelson Eddy, comes to the rescue as ceilings and walls begin to crumble around the Phantom. Unfortunately, it also brings this piano concerto to an abrupt end! Santiago Rodriguez reconstructed the score of the concerto as far as it is heard in the film and then he took the phantom-like liberty of composing the ending you don't hear in the movie.

The script for the 1931 film *Delicious* was unusual in that, in addition to songs, it called for an extended orchestral sequence depicting New York City life. For this George Gershwin composed what was at first called the "*New York Rhapsody*." Later Gershwin decided to expand the piece into a full-scale composition for orchestra with solo piano. The "*Second Rhapsody*"—its final title—received its first public performance in Boston in 1932 with Sergei Koussevitsky conducting.

I won't pretend that these mini concertos are anything like the greatest music ever written. But they are filled with catchy tunes and make for very pleasant listening.

Fred Flaxman, a former resident of both Ashland and Medford, is now vice president of WXEL-TV-FM, West Palm Beach, Florida. His past articles on music can be found on his website, www.fredflaxman.com, and he can be reached by e-mail at fred@fredflaxman.com.

ARTSCENE *From p. 29*

end matinees at 2 pm. \$9-15/ \$2 discount for students & seniors. 218 N. 7th Street, Klamath Falls. (541) 884-5483

UMPQUA VALLEY

Exhibition

◆ Umpqua Community College Student Art Show, thru June 6th. Whipple Fine Arts Gallery, Roseburg (541) 440-4691

NORTH STATE

Theater

◆ The Riverfront Playhouse presents *Three Tall Women* by Edward Albee, thru June 14th. 8 pm on Fri. & Sat, 2 pm on Sun. \$10/15. 1620 E. Cypress Ave., Redding (530) 222-1080

Music

◆ Shasta Taiko of Mt. Shasta and the On Ensemble, from Los Angeles, perform a concert of Taiko (Japanese drumming) on June 14th, 7:30 p.m. Lively choreography combines with powerful, hypnotic rhythms, elements of jazz, electronic and original musical concepts. College of the Siskiyous, Kenneth Ford Theater, 800 College Ave., Weed, CA. Call (530) 926-3353 for ticket information.

◆ The Palo Alto Chamber Orchestra, under the baton of its new Music Director Benjamin Simon, will perform a concert at the Dunsmuir

Botanical Garden on Sat. June 28 for the annual *Tribute to the Trees*. An al fresco dinner will be served at 5pm following a social hour at 4pm. Dinner/Concert tickets are \$35/\$30. Concert only tickets (bring a picnic) for \$15/\$12. (530)235-4740

Other

◆ The Hawkinsville Holy Ghost Festival is an annual Portuguese cultural celebration of the Holy Ghost on June 1st, 12-5 pm. The Portuguese picnic queen parade begins at 12:45, followed by a Mass at 1, and a barbecue beef dinner begins at 2. All are welcome. Hawkinsville Hall, Immaculate Conception Church, Hawkinsville (2 miles north of Yreka). (530) 459-3757

OREGON & REDWOOD COAST

Exhibits

◆ The Humboldt Arts Council presents "The Northwest Eye," an annual regional photography competition Free. Thru June 8th. Morris Graves Museum of Art, 636 F St., Eureka. (707) 442-0278

◆ Coos Art Museum presents a regional juried show, People's Choice award winner Kent Holloway, and Sandgren & Sandgren—Real and Imagined, thru June 14th. 235 Anderson, Coos Bay (541) 267-3901

THE TALK OF THE NATION

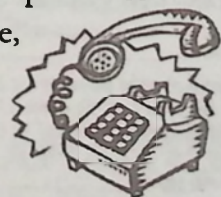


Neal Conan



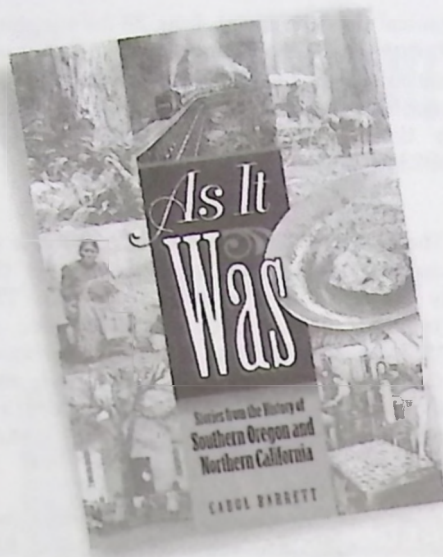
Ira Flatow

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AS IT WAS

Carol Barrett

Milk Route

Absolam Barr, better known as A.J. Barr, came to California in 1892 and settled on land near present day Mount Shasta. Barr built up one of the best dairy herds in Siskiyou County and delivered milk to the townspeople. He would stop at people's homes and pour the milk from his gallon cans into the customer's milk containers. They paid him eight cents a quart.

A good old mare was used to pull the wagon. She learned all of the customer's homes so well she just went from one to the other, stopping without being directed.

The Barr family had to have another horse to take them into town shopping. If they used the milk wagon mare she would go her rounds in spite of any other directions from the driver.

Source: *Siskiyou Pioneer*, 1981

Mule Ride

In 1855 Elizabeth Morton and her two little boys traveled from Shasta to the Trinity Valley. She wrote this to her sister about the experience:

"We did not take mules at Shasta but took stage fifteen miles. It was far worse than mule riding. I was nicked and thumped 'til I could scarcely move myself. We all took dinner, then mounted our mules and set off for Trinity mountain. I had a very rough trotting mule. The scenery in many places was beautifully grand but going down those steepes unnerved me so that I could not enjoy anything. On we went up up up, until we were on the summit, then commenced the descent. The mule commenced going down and I too of course and now right over the mule's head. ... I think I caught the mule around the neck. ... The two men that were down came to my relief."

The Mortons finally got to Trinity Valley. Elizabeth vowed never to go over that trail again on horse or mule and she never did.

Source: *Siskiyou Pioneer*, 1969

Superstitions

A mule is a cross between a donkey and a horse. They were highly thought of as pack animals by the men of the gold rush. Even more effective was the burro. A burro is a small donkey and has become a symbol of mining days. They were cursed, beaten, overworked, loved and starved.

Superstitious miners thought that mules and burros sensed when danger was imminent, but there were many other

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ANIMALS IN MINES WERE LOOKED ON
AS FRIENDS, ENDOWED WITH
MYSTERIOUS POWERS.

superstitions. For example, a woman in a mine was believed to lead to bad luck. In Mexico, if a woman invaded a mine, a priest was brought in to purify the place with holy water. And if a candle or lamp went out three times, or fell off the walls, it indicated that some well-dressed, pomaded lecher was busy with a miner's wife.

Animals in mines were looked on as friends, endowed with mysterious powers. Rats, bats, and reptiles were believed to have a sixth sense that warned miners of floods, cave-ins, and fires. Rats were fed and pampered to ensure their presence.

Source: *Gold Rushes and Mining Camps of the Early American West*, Fisher

Horse Troubles

The story is told about the Wise brothers of Siskiyou County, and the time they were out riding and stopped for lunch. They took the bridles off their horses to let them browse. When they were ready to leave, one of the Wise boys couldn't catch his horse. He figured he could get the saddle back if he killed the horse. So he did.

In another story an unfortunate horse ran away with the two Hogan children. They were eight and ten when they took

the buggy into town to pick up groceries for their mother. The horse was taking a drink from the watering trough when something scared him and he ran away. All that stopped him was a big rock that smashed the buggy but left the children unharmed. Their father was so angry he was going to shoot the horse. The constable saved him when he bought the horse for \$5.

Not all horses were so roughly treated. When Claude Riddle of Riddle, Oregon, went deer hunting, he set up a big tent. If it rained hard, he took his pony in the tent with him for the night.

Source: *Siskiyou Pioneer*, 1985;
Many Faces, Stephan Dow Beckham



Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.



LITTLE VICTORIES

Mari Gayatri Stein



FROM THE: LET ME TELL YOU
ABOUT "MYSELF" SERIES.

*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

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THEATER

Molly Tinsley

Love Tragedy: Take Two

If Romeo and Juliet could take in a performance of *Antony and Cleopatra*, the youngsters might count themselves lucky to have escaped life with their love untainted, still brand new. Running side by side at the Oregon Shakespeare Festival in the New Theatre and the Bowmer, Shakespeare's two "love tragedies" contrast the purity of falling in love with the messier, more problematic proposition of standing firm in it.

In both plays politics threaten romance. The family feud of *Romeo and Juliet* has escalated by the later play to encompass the ancient world, where the Roman leader Antony has succumbed to the sensual snares of Cleopatra's Egypt. Desperate to keep him enthralled, Cleopatra plays all the manipulative games the ingenuous Juliet once promised to forswear—frowning and being perverse, denying Antony so he will woo.

But romance threatens politics too by diverting testosterone away from power struggles, though with opposite consequences. Romeo's personal declaration of truce with the Capulets actually represents a moral advance. Unfortunately it upsets the balance of hatred in fair Verona, a balance which Mercutio restores when he bitterly blames his mortal wound in a street fight on Romeo's interference. Stricken with guilt and grief, Romeo rejects Juliet's softening influence and falls to revenge.

Whereas we root for Romeo to make love, not war, the decision facing Antony is murkier. His passion for Cleopatra has not so much softened his aggressiveness as corroded his judgment and valor. It's making him less himself instead of more. And he is up against more than random violence, for across the Mediterranean, Octavius Caesar plots to seize singular control of the Roman Empire. In one last effort to reclaim his responsibilities and reputation, Antony returns to Rome to negotiate with Caesar. But a political marriage to Caesar's sister Octavia cannot keep him from abandoning her for exotic Egypt again, like an addict

after a fix. There he aligns himself with Cleopatra against Caesar, acceding to the sea battle she insists on instead of more advantageous land combat. When her fleet inexplicably gives up the fight and retreats, he orders his to follow.

This literal turning point produces a psychological one. The swaggering Antony hits rock-bottom; he must realize the depth of his self-betrayal. At the same time Cleopatra must finally be persuaded of his loyalty to her. The fog of game-playing and sensual indulgence breaks, opening the way for sincere feeling. Finally they earn an ecstatic moment of mutual trust—the sort of communion that came so effortlessly to their adolescent predecessors—before the stars cross them once and for all and award final victory to Caesar.

If circumstances destroy these adult lovers, it is the defeated Antony's own reversion to blind egoism which all but destroys their love. Insane with jealousy and self-loathing, he accuses Cleopatra of betraying him. Afraid for her life, she retreats to the sanctuary of her tomb and gives word that she has slain herself, thus initiating an eerie variation on the badly timed, misinformed events that doom Romeo and Juliet. Antony comes to his senses at the news of Cleopatra's suicide and determines to follow her, but he botches his own attempt, living long enough to be hauled aloft to the waiting Cleopatra in a grimly ironic epilogue to the luminous balcony scene in *Romeo and Juliet*. Later Cleopatra manages to rise to Juliet's fidelity and join him in death by means of a poisonous asp.

While the political stakes are far higher for Antony and Cleopatra than for their youthful counterparts, the greater obstacle to their love resides in their private insecurities and self-absorption, which Shakespeare probes in unidealized detail. To this scrutiny, the New Theatre's intimacy, conducive to subtly nuanced performance, would seem perfectly suited. In fact director Penny Metropulos' production

adopts a different strategy.

It begins with Richard Hay's stunning set, which transforms the black box to evoke wide, flat expanses of desert and the massive power of empires. Against its four stout background pillars and a sand-textured floor that stretches into the first row of seats, the Romans and Egyptians appear smaller than life, as if we're watching their scheming and carousing through the wrong end of a telescope.

Except for Cleopatra's attendants, who coil around her in total devotion, the blocking maintains conspicuous distances between the characters, while their penchant for sitting or reclining on the bare stage shrinks them even further. Twice Antony and Cleopatra move toward an embrace only to be deflected before they can reach each other. When they do make physical contact, it's sudden, almost spastic, as though it has taken all their composure to traverse the vast space separating them.

But while visually intriguing, and perfect for an opera house, the staging cannot compensate for the heat and textured dynamism missing from the lovers. From the start, Armando Duran's Antony shows no trace of a his famous strength and charisma. Wearing something between a nightshirt and a trapeze dress, he comes off as tentative and conciliatory toward Judith-Marie Bergan's Cleopatra, whose teasing, without seductive or playful overtones, devolves into shrill shrewishness. It's as if the Roman Philo's opening, broad-stroke denigration of the two as strumpet and fool has been taken at face value. Even as Bergan softens a bit in the second half and Duran stands up a little straighter, we still wonder what their mutual fascination is all about. When John Pribyl's Enobarbus transcends a no-frills earthiness to deliver his set-piece description of Cleopatra's barge with a wistful chuckle and sigh, and later dies of regret over betraying Antony, it's as if he's wandered in from some other production, where Cleopatra is voluptuous, irresistible, mistress of infinite variety, and Antony, compelling even in his dissolution.



Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

How odd the bare sky

BY M.E. HOPE

Out the backdoor, into the Leonid storm
I gather what stardust I can
till my hands begin to burn.

The trees are full again,
as though a first snow fell,
leafless knuckles now fit with down.

Sweet pea vines curl silent under ash,
leaves mound into moon rock
and crows have taken refuge

under the eaves as light falls.
But how odd the bare sky
with all the stars in my yard.

Respect

BY MITZI MILES-KUBOTA

I couldn't help it, eating cold cereal
with the year's first strawberries
while I finished reading the fishing scene
in *One Flew Over the Cuckoo's Nest*.
40th anniversary issue I bought.
Hardcover with pen-n-ink pictures
Mr. Kesey had drawn of real patients
he'd really known,
bringing his real fiction to life.
You'd think I'd have been more careful
with this pricey artifact.
I chewed up breakfast like a riot.
Milk and strawberry juice
splattered those pages,
probably will stick them together.
I didn't care if I left a mark.
Mr. Kesey'd get a kick out of
how I used his book.
How I'd gotten myself so wrapped up
and left evidence of real joy and zeal,
true colors of love
like fish scales and sea foam
and blood
all over my favorite part.

M.E. Hope's credits include Byline Magazine, Bellowing Ark, The Fairfield Review, and the "Poetry Corner" of the Sunday Oregonian. Her work is included in Christmas Stories, an anthology from July Literary Press. She was a 2001 fellow at Fishtrap. She lives in Klamath Falls and works at a printing and design company.

Mitzi Miles-Kubota is a writer, painter, and educator, living in Ashland. Her reviews, essays, stories, and poems have appeared in the Oregonian, Colorado Daily, Manzanita Quarterly, West Wind Review, Gumball Poetry, Japanophile, and other publications. "Respect" appears in her new chapbook Groceries (Beswick House, P.O. Box 1245, Ashland, OR 97520). She acts as a clearinghouse for writing information in southern Oregon (wurdnurd@mind.net), and organized this year's William Stafford Birthday Reading at Barnes and Noble in Medford.

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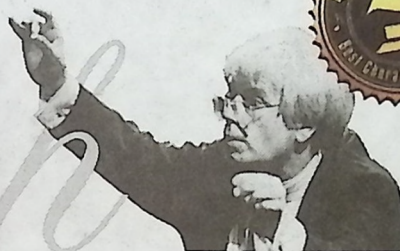
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